

# EQUALIZING X DISTORT

Volume 5, Issue 5

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LEFT TO RIGHT: Martin on vocals, Andrew on Bass, and Scott on guitar.

*LIMP WRIST are a 4-piece mostly gay straight edge band playing songs that sound like they are from a page in the early American hardcore heyday. LIMP WRIST were in Toronto to play a Vaseline event in August and we had a chance to speak with them about their recent reunion, their discography and future plans. Here is what transpired.*

## **Introduce yourselves and tell us what you do in the band ?**

Andrew (A): I am Andrew Martini and I play bass.

Scott (S): My name is Scott Moore and I play guitar and piss myself.

Paul (P): Paul Henry, drums.

Martin (M): Martin, I do vocals.

## **We haven't heard from LIMP WRIST in a while. Are you back together or is this temporary ?**

P: I would say "Yes", we are back together.

## **I heard recently you did a west coast tour.**

M: Yep.

## **How far did you play down the coast ?**

S: All the way to L.A. We went up to Seattle.

## **How many shows was it in total ?**

M: Was it 8 or something like that ?

S: Yeah we did two in one day. There was two days that we did two shows in the same day so I think it was 8 or 9 shows in 6 days.

M: Yeah.

A: We had a couple of days off. We took a day off.

M: So it was a total of a 7 or 8 day tour.

## **How long has LIMP WRIST been back together ?**

M: Since.....

S: Since then.

M: Since January.

## **You have a new guitar player. Can you tell us what happened with the old guitar player?**

M: Well first we will tell you that the new guitar player is actually the old drummer from the demo.

## **Oh, okay.**

M: Yeah so he is an original member brought back into the band and what we can say about what happened to the old guitarist is we don't know what happened to him but we have to thank him because it was the things that he did that got us to get back together. So we are happy about that. Thank you Mark.

S: Because know we are having fun.

M: A lot of motherfuckin' fun.

A: We are back doing what we wanted to do.

## **What are your plans as a band ? I think you told me recently about playing a show in Philadelphia.**

S: Yeah.

## **Are you planning on doing more tours ?**

S: Yeah, whenever we can. We are going to record hopefully sometime in the next two or three months. And we will get together and play a couple of shows.

## **So you are going to play around recording.**

A: We will probably kind of do it the way we

did it in the past where a lot of times when we get together we will have the purpose of writing new material or recording material that we already wrote and then we will play a couple of shows to help pay for all of our expenses and actually getting together. Since we live so far away it makes it difficult.

**Yeah I remember the obstacles of the band from the last time we spoke. I wanted to ask you about a LIMP WRIST discography. One was a bootleg and one was an official version.**  
M: Dig Stephe.

**They were kind of like competing discographies if you will. Can you tell us about who put them out and what are the differences between the two ?**

S: There really was no competition because one was a complete piece of crap.

P: What happened when we broke up the first time was that we all agreed despite being broken up that we would try and put out a CD discography and due to the continuing conflicts between band members it never happened. And eventually it got to the point where "Oh well forget it". We can't make this work. You shrug your shoulders and let it go and then one day...

M: ...it was going to be a collaboration.

P: Yeah we were going to try and make it work out despite nobody getting along.

M: And one day I was at *ebullition* and all of a sudden UPS stopped by dropping off these LIMP WRIST CDs.

P: 1900 or something like that.

M: These LIMP WRIST discographies materialized and I was like "What the hell is this ?" And Kent was like, "Well it is your CD". I said "No. We never even okayed this." Basically the ex guitarist put it out under our noses. We talked amongst ourselves and it was absolute bullshit. We are going to do our version and get the band back together and be what LIMP WRIST was meant to be.

## **So did the discography become the impetus to getting back together ?**

P: Absolutely. If he hadn't done this we would probably not be back together.

M: We probably wouldn't have ever played again.

A: If he hadn't of put out the CD we would have been just like "Oh well."

## **Well I am really glad he did.**

P: We are too. Thanks Mark (*lots of laughter*).

## **I recently heard about LIMP WRIST possibly doing some contributions to an MRR compilation ?**

M: That's still ... we don't know if we are going to make this. ... *Maximumrocknroll* is going to make a compilation, possibly a couple of releases. We are not sure yet. There is definitely



LEFT TO RIGHT: Andrew on Bass and back ups and Scott on guitar back ups.

one in the works right now.

**Can you tell us maybe about the rumours ?**

M: What rumours ?

**About what the band will put out ?**

M: We are definitely going to put out a 7", possibly two. We are working on new material. We are really happy with what we are doing right now so we are definitely planning on recording and there will be a release. We will probably do it as we did the discography collaboratively between all of us. I am much more comfortable with doing it that way where we are all apart of it and it works and we are all happy about that.

S: I think he means the rumours that he has been hearing about you around town.

M: Well what was it Queen's Park ? No just kidding (*laughter*).

A: He doesn't even remember. My goodness.

M: The name wasn't important.

**I had heard that you had written some new material actually while you had been in town. Can you tell us about some of the new stuff that you have written ? Maybe lyrically what the songs are about or what they are called if they have titles yet ?**

M: Well there is a new one that we played for the radio show that's basically dealing with the gay world just desperately trying to be accepted by the hetero world and we are fucking fed up with it. Where it is that gay people are always trying to prove that we are fine, there isn't nothing really wrong with us. And not that there is anything wrong with us but why do we have to prove fuckin anything to them ? So it is kind of a retaliation to that. It is a song dealing with that but really tongue in cheek where we can play with the whole thing. Scott I know you always get pissed off about it.

S: Yeah, well people just want to turn

themselves into the boring drones that are basically just ...

**...mainstreamed-ized...**

S: Yeah. I'm not a boring gay man. I'm a freak.

I have no desire to be part of the straight world.

P: You don't want to adopt 2.5 children and maybe get a mini van ?

S: No. I will take a mini van if anyone wants to give me one, but the kids you can keep them.

M: Now the funny thing is that there are so many gay people these days that are trying to be "the" voice of the community and so many people get excluded from that. It's like if you are one of these freaks or weirdos ...and as they start chopping away and trying to normalize everybody so many people get left out. So it's a mess. Basically that is what that one song is about. And we have a totally new one that doesn't even have a title yet that's kind of about... more serious in a certain way about ... a couple of weeks ago I got an e-mail from some kids in the Middle East who got hung for being gay and about these Texas punks who

# EQUALIZING DISTORT

VOLUME 5, ISSUE 5

**EQUALIZING-X-DISTORT MONTHLY** is an extension of the weekly radio show heard on CIUT 89.5 FM every Sunday nights from 10:00pm 'til midnight (Participants: Jonah Falco, Stew Ogilvie, Stephe Perry, and Mark Rodenhizer).

The show dedicates itself to the underground hardcore punk scene. There is a particular emphasis on international releases in the developing thrash, straight edge, grind, garage, Killed By Death, the crust and d-beat scenes, which means we play material like Flak, No More Fear, Third Degree, Radio Reelers, Low life, Bombenalarm, and Inepsy.

There is a weekly demo feature (paying homage to the cassette format), weekly event listings, and a monthly top 10 retrospective look at new releases.

## Equalizing-X-Distort

CIUT 89.5 FM

Sundays 10:00 pm - midnight

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## CIUT 89.5 FM - "Equalizing Distort"

### Top 10 Hardcore Releases for September 2005

Band	Title	Format	Label
1. DIRECT CONTROL	"You're Controlled"	LP	Kangaroo
2. LOOK BACK AND LAUGH	2nd	LP	Lengua Armada
3. KYKLOOPIEN SUKUPUUTTO	"Kuuluuko Meidan Todella ?"	ep	Tuska & Ahdistus Records
4. THE ACCUSED	"Oh Martha!"	CD	Condar
5. FILTHPACT / ATOMGEVITTER	split	ep	Black Box
6. NATION OF FINKS	"Return of the Pissed-Off Bastards"	ep	Kangaroo
7. NO MORE FEAR	"A Matter of Choice"	CD	Goodwill
8. BULLET TREATMENT	"Counting Down"	ep	Basement
9. VALUES INTACT	"Dear Hometown"	CD	Goodwill
10. SHIKARI / ACAO DIRETA	split	ep	Underground Punk Support

Equalizing Distort can be heard every Sunday night on CIUT 89.5 FM at 10:00 pm. The top 10 countdown can be heard in its entirety, complete with previews of the picks and analysis on the previous month in hardcore, on the last Sunday of the month.





Paul on drums.

got killed a couple of years ago. This one kid who got killed, it's kind of talking about how people get fucked with. It's called "They Want us Dead". That is kind of the working title and it is just talking about that. Like these people being so intolerant to the point where they would be okay with someone being murdered or offed.

**Right gay violence on the rise.**

M: Yeah, not just for gays, for race issues, for whatever....you know multiple things...

**Actually last night I was watching "theAwful Truth". I don't know if you are familiar with it. It is Michael Moore and he did a skit on ...part of the piece he prefaced by saying the last bastion of civil rights is gay activism and he created a sodom-mobile and drove it to all the states where sodomy was still illegal and then they committed sodomy in the winnibego and broke the law in every state and then they followed this minister around who goes and pickets people who have....**

P: Phelps.

S: Reverend Phelps.

**Yeah that's the one. But I was thinking that the initial idea came about from an article that talked about gay bashing as a hate crime being on the rise and it is one of the few hate crimes that is on the rise, so that is a benchmark on intolerance. You always play Toronto. That is amazing for us. How did Vaseline go this year ?**

M: Well the reason why we play Toronto is because of Will Munro. So it is Will who has been actively behind us. Hey come play, come play, come play and we came and played. It was awesome.

A: Yeah it went great.

**How was it in comparison to the last time you were here ?**

M: It was fun then too. I don't know. It has been everytime we come out here it has been really fun times.

P: Thanks Will.

**No kissing and telling stories I guess.**

M: What do you want to know ? Dig Stephe dig.

**I wanted to find out about the stage diving contest, but I already found out about it so I heard there was less participants than I thought.**

S: There was nothing to tell about the kissing because it was on stage so you could see it. There was no secrets.

**How can people get in touch the band ?**

M: They can't (*laughter*).

A: We're unattainable. No just kidding. What's the best way. I am kind of trying to make a website for us but I haven't really done that yet. Once that is up hopefully it will be an easier way for people to do it. But we can also still use normal mail.

M: bear411

A: I'll be chatting on-line.

M: Scott is fasterlouder and I am lotsohair. So hook us up (*laughter*).

A: Yeah and I'm not on that (*more laughter*).

M: Paul and Andrew are like "No" (*even more laughter*).

S: And I will take the Sodom-mobile over a mini van anyway.

**Is there a mailing address that you want to use because you were talking about a real mail address ?**

S: Somebody has to have an address here.

A: I have a P.O. Box for my label so do you want me just to say it.

**Yeah please.**

A: For Cheap Art Records it is P.O. Box 2101, Philadelphia, PA, 19103.

S: And you can order a CD. Don't you have discography CDs ?

A: Yes.

Everybody: T-Shirts.

A: They can also go to my website. It is [www.cheap-art.com](http://www.cheap-art.com).

**The discography, does it have more than the other discography ?**

A: It does, but it has basically .... songwise it has the same songs. There are no songs that aren't on it, but it has the entire demo session on it that Scott recorded drums with us, whereas the other one had the ones that we actually released on a cassette which had 7 or 8 songs. We just put the extra 5 or 6 songs that weren't on it.

S: I didn't exist on the other one. I was omitted.

A: And Mark had it so that Paul was playing drums on the demo, which isn't true.

P: I don't remember that session.

M: And there is also video. There is a whole live show in Los Angeles that is on there.

**So it is a multi media disc.**

A: Yeah yeah yeah yeah, you can pop it into your computer and play.

P: And the layout is far superior. It looks much nicer.

A: We have a lot more photographs. We have a history of the band that me and Martin wrote at 4:00 in the morning or something like that. It was ridiculous.

S: The lyrics aren't cut off like they are in the other one. The other one there were songs where the lyrics were half cut off.

P: It is also I believe cheaper generally because whenever I see both in stores the fake one is always more expensive, due to high printing costs I suppose. (*laughter*)

A: Well there was all the royalties he had to pay off. (*more laughter*)

P: Yeah seriously.

M: I think it was side deals to be honest.

**Does the band have any last comments ?**

P: Thanks Will.

S: Yes, Thanks Will and thanks Stephe and ...

P: Thanks to all sweet Canadians.

M: The BAYONETTES, like Zoe and all those people for making this weekend ...

S: ...and setting up the skate park show for tonight.

P: Bennett for putting up with us during practise.

S: The BRUTAL KNIGHTS.

A: ...with all the gear and stuff.

**That was pretty amazing. Watching all this stuff happen it was kind of a great scene outreaching...**

P: A collective effort.

**Yeah because bands don't always work together like this.**

S: Thank you Toronto scene.

**Well thank you for getting Toronto to work together.**

M: I came to unify you (*in a falsetto metal voice*).

**And thanks for playing here today.**

P: I want to skate. Let's go.

*Post script: Andrew has set up a website for Limp Wrist and the URL is [www.cheap-art.com/bands/limpwrist.html](http://www.cheap-art.com/bands/limpwrist.html)*



*This interview with KRUW was originally intended for a zine out of Montreal called G.O.D. KRUW are from Osaka City and Partners in Crime released their demo as an ep earlier in the year. This interviewer was conducted for many weeks via email.*

*Interviewer: Fred S.*

Vo. Kiwamemichi Junzo (J)  
Ba. Namenna-Yokai (Y)  
Gu. Kokushi Erochikara (E)  
Or. Showa Kageki (K)

#### **Explain how KRUW started ?**

J: First of all, we met for the first time in the reformatory.

K: It was a cold night of ABASHIRI.

J: And, we started KRUW on the New Year's Day of 2003.

Y: The target is fool's champion!! Understand!?

NAMENNAYO!!(Don't Pelorian!!)

#### **Where in Japan do you all live ?**

K: We have no home. All are beggars.

E: Secret hideouts are in OSAKA and KOBE city.

Y: In short, Japan is our home! Understand!?

NAMENNAYO!!

#### **What did KRUW release so far and under**

#### **what record label ?**

J: Summer of 2003, released 1st demo CD-R "The Punx". This was released from our label *Bakuretsu Record*.

K: And autumn of 2004, "The Punx" was released from the USA by *Partners In Crime* as 7" ep. We Joined in some other compilations but, I forgotten such things.

Y: Find it out yourself!!  
U n d e r s t a n d ?  
NAMENNAYO!!

#### **What are KRUW's musical influences ?**

J: The chance that we started the band is SEX PISTOLS and LAUGHIN' NOSE and more. But the influence is

not only music. Cannot explain. Answer is KRUW!

#### **Some bands from Japan sing in English. Why do you choose to sing in Japanese ?**

J: Not that chose Japanese. Because we are Japanese, this is natural. But, English is used. Not sticking to word. The word is not significant for us.

E: English grade is bad.

Y: In Short, we are fools!! Understand?

NAMENNAYO!!

#### **How is the punk scene where you live ?**

J: There are many interesting bands. But we are not interested in the punk scene

K: We are more insane.

Y: No, mere fools! Understand?  
NAMENNAYO!!

#### **What are your lyrics generally about ?**

J: Love song.

K: Fuck you.

#### **What will be coming out next for KRUW ?**

K: It join in the VA release from *Crust War* of Japan. Release in March 2005.

#### **Do you have plans to tour anywhere out of Japan ?**

E: No. Come to Japan if you want to see KRUW!!

V: We are poor! Understand? NAMENNAYO!!

#### **Are there any bands from Japan you want to recommend to us ?**

J: SUSAN & BATTLE SEXY is dangerous! They are younger sister band of KRUW. They will become idols all over the world in the near future!

#### **Do you know or like any current bands from Canada or The USA?**

J: We don't know anything.

E: Does a band that is more foolish then KRUW exist!? Please teach to us if it exists!!

#### **Are any of you in any other bands ?**

Y: I am helping 199X and LAUKAUS.

#### **Where can people in Canada and the USA find your music ? (Where to buy?)**

K: Please contact *Brickwall Records* of Portland if you want our 7" ep .

Y: Do shoplift!! Understand!?

#### **If you could have a secret power what would it be?**

J.Y.E.K: Attention from woman!!

*To find out more about KRUW you can check out their website at <http://namennayo.com/pc/top.html>. Be forewarned...it is in Japanese only.*







*We did this 3TARDS Studio 3 session a while back. I haven't had time to transcribe the interview but in an effort to play catch up here is our discussion which originally took place on September 12<sup>th</sup> 2004. At that time "The Greatest Hits Volume 2" was just released on Wounded Paw Records and the band was about to play with the re-united BLACK DONNELLYS and the MISFITS. The 3TARDS have just released their new CD titled "New Crystal Balls".*

**Introduce yourselves and tell us what you do in the band ?**

John (J): My name is John Tard. I am the lead singer and I write almost all of these pathetic lyrics.

Fox (F): My name is Fox Tard and I pretend to play the bass.

Mike (M): Mike Tard, guitar.

Gus (G): Gus Tard, drums.

**How long have the 3TARDS been around?**

J: The 3TARDS have essentially been around for 33 years, but they have only been around since the cold long winter of 2001 when Mike Tard and I decided we wanted to start a punk band. It was originally a two-piece. It was just a guitarist and a singer, but then we realized that we needed to pursue different avenues so that's when we got Gus Tard and Fox Tard to finish it up.

**And how did you meet up ? How did you come to know each other ?**

J: Well actually it was at an all you can eat gay bar. It was hot dog Wednesday and Gus had his fuckin mouth just jammed packed .... Honestly we meet up. We're all friends. Fox Tard has been in a lot of bands in the city of Toronto. SHITLOADSOFUCKALL. Bands like that. And Mike is my best friend and the best man at my wedding and we've been together our whole lives. And Gus Tard, our

drummer, we were actually fans of Gus'. Before he was actually in this band he was the drummer in one of our most favourite bands SACRIFICE, so I actually paid to see Gus open up for SLAYER back in '86 before he was actually in this band and a friend of ours.

**What's the idea behind the 3TARDS ?**

M: There is no idea.

**There's a few though ...**

M: Structured chaos would be the best way to describe us.

**In your CD you refer to yourselves as ass-core. What is ass-core ?**

J: Ass-core is basically ... at our rehearsal space, where we write this noise, we were sitting around one day and we were thinking ... we have played with so many bands over the last few years and everyone is in a different-core and crust-core and metal-core and you name it ... so we were sitting around one day and we were like it is time to release our own core and we did some serious thinking and we spent almost three months in the studio thinking about that name and we came up with ass-core. It stuck and that's what we are sticking with.

F: A letter a month.

**On a serious note though, who are you influenced by ? You do a song, I suspect about JUDAS PRIEST and on the song "She-males" there is an underlying country sound. When I listen to this CD I thought of bands like GUILT PARADE when they were out in New Brunswick or the EPILEPTIC BRAIN SURGEONS or the MUSCLE BITCHES and so I might be totally off base here, but who are you influenced by ?**

J: It's fairly simple. Mike, our guitarist, he writes all the music with Gus. Fox is writing more music now, but he's not quite the musician they are so he just sits around and watches in awe ...

G: But we still like him so we'll keep him in the band.

J: But influences...that is the beautiful thing about this band. It's all different. Like my influences, I gotta go to the DAYGLO ABORTIONS growing up and bands like that. You said GUILT PARADE. SCATTERBRAIN. I like humour in music. A lot of people don't but I do. Those would be my influences. Gus and Mike have influences that just blow your mind.

M: FRANK ZAPPA, FRED ZEPPELIN.

J: These two boys play all that shit, like RUSH. They play everything. Then you got Fox Tard that is more like Straight edge hardcore or doesn't want to play that sort of shit.

F: I'm very straight edge. I never touch a drop (laughter).

**Well how about if you had to limit your record collection to 5 releases what would they be ?**

J: Okay, I'll go first. You know what ? I knew you were going to ask this question. But I want to ask you, what are your five ?

**I think MINORTHREAT would be one. The collection of the two 7"s on a 12". Probably**

the **BLACK FLAG** “**Damaged**” LP. **DEAD KENNEDYS** “**Plastic Surgery Disasters**”. That’s three. Yeah the **CLASH** would be up there. Probably the blue album. The first one. And...I don’t know ...it’s hard to say. It would be a toss up between **DEVO**, the **SEX PISTOLS**, the **SKIDS**, and a whole bunch of early punk stuff.

M: N SYNC.

Yeah and maybe **NEW KIDS ON THE BLOCK**.

J: Okay, well mine would be number one **DAYGLO ABORTIONS** “**Feed us a Fetus**” and then I have four tied for second. I’d throw in “**Reign in Blood**” by **SLAYER**, “**If you Swear, You’ll Catch No Fish**” by **SNFU**, “**No One Else Wanted to Play**” **SNFU**, and the last one would be “**Ass Cobra**” by **TURBO NEGRO**.

F: **DAYGLO ABORTIONS** “**Feed Us a Fetus**” would be number one for sure. **MISFITS** “**Walk Among Us**”. I love punk rock but my favourite albums would include **GUNS N ROSES** “**Appetite for Destruction**”. I love that.

**METALLICA** “**Master of Puppets**”. And **AC DC** “**Dirty Deeds Done Dirt Cheap**”.

M: Mine’s a little off base. **Frank Zappa**’s “**Roxy & Elsewhere**” as well as “**Burnt Weeny Sandwich**”. After that I would have to go with **BLACK LATENT SOCIETY** “**Sonic Brew**”, “**Best of the Allman Brothers**”, and **Stravinsky**’s “**Rite of Spring**”.

G: **LED ZEPPELIN** every album, every **RUSH**

album, all the **TOOL** albums...

F: Your only allowed five.

You’re trying to squeeze in too much here.

G: Every **SLAYER** album up until “**South of Heaven**” and last but not least I would have to say most of the **METALLICA** stuff.

F: The entire contents of this radio station is my favourite.

G: Well I can’t just take one to a deserted island.

I would have to take the collection.

J: Gus Tard hasn’t been the same since the fuckin’ horrible gardening accident.

The CD is called “**The Greatest Hits, Volume II**”. Is this some kind of reference to the **COCKNEY REJECTS**?

J: No, why? Was that done before?

Yeah, their second LP.

J: Are you fuckin’ serious?

F: Yeah but that was our first so it was much cooler.

Well their first one was called “**Volume 1**” so ....

J: You know what? That really sucks because I thought we ... there is another **3TARDS** in the States too, did you know that?

No I didn’t know that.

J: We are double fucked.

Where did the name **3TARDS** come from? What’s the story behind that?

J: In that winter of 2001 we had a bunch of names on the table and our first name for the band was the **TROUSER SNAKES** and then we found out that the name was given to us from a friend and so it wasn’t our name. We didn’t make it up, so it really pissed me off. And then we were just sitting around and I thought **GUITARDED** and then I said **3TARDS** and it was fuckin’ mint because there was four of us. That makes it so much sweeter, you know.

Yeah, it works that way. Tell us about the lyrics. What are some of the songs your singing about?

J: Okay just don’t tell my mom I told you this, but...

F: We actually sing about something?

J: Well yeah, you know what we do? It’s four guys in this band that love each other. We’re



**Fox Tard playing bass.**

friends. We’re best friends. We’d die fighting to protect each other. We sit around and we jam. We write songs and we just laugh. That’s basically what it is. We write music to be funny. We write music to have fun. If we wanted to be political and angry we’d watch the news. That’s the way we look at it.

But I think we could get at this through some of the titles? What are some of the titles of your songs?

J: We have “**Gay Heavy Metal Singer**”. You know we are huge **Halford** fans. And actually **Andy Fox** here has got a great story he’ll tell you about that in a second. “**She-Males**” and “**Little Dog Big Dick**”. These are just songs that popped into our minds. “**Little Dog, Big Dick**”. I live out in the country and there was a sign on a post that said “**Lost Dog**” and the picture had this dog and the dog had a huge dick. And I said “**Holy Fuck, that dogs got a huge dick**”. So I said I got to write a song about that dog’s dick. And I did. “**Man Rapist**”. Obviously there is nothing funny about man rapist but we just wanted to write a song about men raping other men. We said, you know what, as horrible as it would be we want to do our part for society. Hey tell him the **JUDAS PRIEST** story **Fox**.

F: So I went because you know **JUDAS PREIST** was just here with **Halford** singing. That’s crazy. You have to go see **JUDAS**



**Gus Tard in mid crash.**







Mike Tard with the Zappa picking.

PREIST with Halford singing. So we went to the show and I happened to have a 3TARDS CD with me and it obviously had "Gay Heavy Metal Singer" on there so I decided I was going to get that CD on the stage to Rob Halford.

#### How did you do that ?

F: Well we got lawn seats because the ticket prices were crazy and we snuck down as far as we could but it still was a long way from the stage so at one point of the night I was pretty hammered and I just said "Fuck It" so I climbed on the back of some chairs and walked on the back of some chairs through an audience and all these people were giving me dirty looks and trying to stop me from going but as soon as I told them "Fuck It, I am going for it. I'm going for the front of the stage" they were like "Yeah, rock on." They sort of helped me along. I managed to get all the way to the front of the stage. I was standing against the guard rail in front of the stage and Rob Halford is leaning over me singing "Hell Bent for Leather" and I pulled out my 3TARDS CD and I chucked it at him and I missed him unfortunately. I was hoping it would hit him so he would pick it up but it landed next to the guitar player so hopefully that CD was ... it's a pretty colourful CD too so hopefully someone picked it up even if it's a roadie and I just hope he hears that song.

J: Hopefully it wasn't his fuckin' lawyer that picked it up (laughter).

#### Have you guys seen "Heavy Metal Parking Lot" ?

M: Yeah.

So you know about the JUDAS PREIST thing ?

M: Yeah. Have you ever noticed that not one person had a full set of teeth in that movie ?

**I wasn't thinking about that, but I will have to check back through the film for that.**

F: Man when you are into metal you don't have time for dental hygiene.

**No. Speaking of this, was the song "Mullet" inspired by anything in particular ?**

J: Yeah it was inspired by a guy that I saw at the mall one day. I was in my car and I parked my car and this guy walked by and I was in awe of the magnificence of this three foot mullet. And he had the famous type where it was spikey top and then really really long in the back. I just said "Man does that guy not know what's going on out there in society today." Just a definite no no. And then I said let's throw the "Mullet" together. It's Mike's favourite song and we play it all the time.

M: Song number 4.

J: Mike won't listen to that song. It's too juvenile for him. That song is too juvenile of a 3TARDS song for Mike. Even he won't listen to that song.

**We know what song is not Mike's favourite. I am going to ask each of you what your favourite song is from a lyrical standpoint and why ?**

G: My favourite song I'd say "Loser" for myself. It probably took me and the boys a long time in the studio to put together and when we finally put that final track down on the song it was probably the best take ever.

**Okay but do you have one from a lyrical standpoint ?**

G: Oh no. I love John just the way he is. I love all his songs.

**Alright.**

G: As long as they are nice and childish like me I'm happy.

M: I'd have to say...I am going to explain something here...we tended to do this album ass backwards. We had lyrics first and wrote music to it, which is totally hard, believe me.

**That is not the way people normally write.**

M: No. And so I heard "She-Males" and I just laughed. There are lines in that song that made me laugh so hard, and I thought what better thing to do than to put country redneck behind that. What a perfect thing

**Yeah, it's screwy.**

M: That is definitely my favourite and the "Man Rapist" but it is not on the CD. "She-Males" on the CD is definitely my favourite.

**There is an underlying theme of she-males on this release. What's the deal ?**

J: Ah yeah, We love boobs

and we love cock. It is kind of funny that you would say that because I myself am a practising she-male. No, no, I don't know, it just kind of fell together that way. You know what it is kind of a bad scene because we have two new songs for our new album that we are working on and it has kind of gone the same way. So I think the next time if we are lucky enough to have you have us on again I think we will end up being the 3 SHE-MALES.

F: Well my favourite song lyrically is "Hell Fart" It has every element. It's a classic. There is hell and there is farting. There's screaming and there is tea. I mean what more do you need from a song.

G: There is a classic Shakespearean theme.

F: Exactly.

G: We're all about Shakespeare.

J: Lyrically I like ...probably my favourite song on the album lyrically is ...I always come back to "Little Dog" because that was the first song the band ever wrote, but lyrically I think "Gay Heavy Metal Singer" is probably the funniest song that we have. We are numb to it now because we play it 20,000 times, but when people hear that song for the first time they always get the best response. The only difference is that on the CD we recorded it differently because we were so worried about the legalities of JUDAS PREIST hammering us against the wall because you'll notice when we played it tonight on your show we do "Living After Midnight" as an intro and we do a nice thick "Living After Midnight" but on the CD we do ...what the fuck do we do...oh yeah we do "Sucking the Wad" and that is more disturbing and actually there is a funny story. Spud is here tonight. He actually sang on that, but when we recorded that song in the studio because we did this kind of JUDAS PREIST



John Tard screaming at the mic and Gus Tard with a stick pose mid-song a la SACRFICE era showmanship. Give 'er.

take off ... it was actually Fox Tard's idea where we go "Are you guys ready to rock or are you guys ready to suck cock". "Sucking the what..." "Cock." And we had all these scary tough punk dudes in the studio to record this and they were all like "Okay what do we do?" We just did "Hydro" and we just did all these songs that we were doing these nice happy back ups and then we were like "Are you guys ready to do some cock" (*said in a deep voice*). And they were like "What? What do you want to do that for?" and it was so funny watching them scream that. They'll never be the same.

F: You can see that there is a theme here about everything we talk about.

**When we were talking earlier about some other stories about shows that you guys have been to I just wanted to ask you guys about the SEX PISTOLS show. You were famous for the last SEX PISTOLS show. Tell us about that.**

J: Yeah well you know what....

**...you got written up I understand.**

J: This is totally true. My wife's brother Rich, he is forty years old and they were both born in England and he is a huge SEX PISTOL fan and so am I. I am 35 and so I appreciate the SEX PISTOLS and we went to see them for the first time. Well actually he'd seen them back in England but we went to see them my first time and it was at the Ontario Place and we had these shitty seats in the back and I brought a big white sign and if anybody was at that show you might remember me. I had a huge white sign and it said "You Still Suck" in gigantic black letters on a white background and I said to Rich I said "You know what I am going to bring this sign to the front, I am going to show it to him and I know Johnny Rotten will give me a response." So I got right to the front and I got front and centre just like Fox did for Halford and I got right to the front and in between songs I just hoisted it above my head



and he stopped and he looked at me and he said "I may suck mate, but I don't suck you. Now fuck off, lumberjack!" And it was about two minutes later and there was a lot of people there, they left the stage. There was all this crazy fucking shit that went on with them and then the next day in the paper the *Toronto Sun* write up ... I have it framed on my wall at home ... it just clearly says

"Somebody in the fans Johnny Rotten screamed at him "I may suck mate, but I don't suck you". They didn't write "Fuck Off" but I have that on my wall because it is not every day that you get told by Johnny Rotten to "Fuck off". It was probably the highlight of my life.

**And Gus was reading this....**

J: Gus read it in the paper the next day and he said "I know that has something to do with Johnny". I called him and told him and he couldn't believe it.

G: I cut out the article and have it with the rest of my memorabilia at home.

J: I have the thing hanging on my wall in my basement and one day I am going to get him to sign it. Somehow.

**All these crazy stories. I am looking at the CD and I see you are wearing an astro turf like shirt. Do you guys do this live or what?**

J: Well basically what we do is .....

**I know Gus was stripped down to his knickers today.**

J: Well we would rather perform naked while on CIUT but what we try to do....that was our CD release party. We did exactly that costume. All four of us were dressed exactly like that. You got to realize how fuckin' hot that grass suit is. It's green grass fur.

**Yeah, I can only imagine. You don't do this everytime.**

J: The costume thing ... it's not something we do everytime...the other boys don't do it. It's just me. I just kind of throw it in there. But the only reason why I actually do it is because .... I do it to .... It's not really a gimmick because I don't give a fuck about nothing or what anyone thinks. I just do it to have fun. And when I go up there ... we did a show a few weeks ago ....

**Where the hell did you come up with the idea of astro turf?**

J: It was a costume place near my house. I said let's get in there and let's pick costumes out. Let's do something funny you know and we did that and it was really funny and the last few shows I did Gene Simmons in full dragon hooks and blood.

**What else have you done?**

F: We have been known to play naked.

J: Yah Fox did two shows completely naked.

**Wow.**

J: One of those was in Hamilton. And we did



super cock dressed like Superman and I had this giant teenage dick in my pants.

F: What about Elmo?

J: Who?

F: The Elephant.

J: Oh yeah. I did an elephant with a full head for the entire show.

F: He played for forty minutes and then he took the head off. I swear I lost thirty pounds at that show.

**How did you sing with that on?**

J: Because the mouth was soft so I could reach in. So the whole show it was like I had my arm right in my mouth.

**So it wasn't muffled or anything?**

J: No it was okay. We are the 3TARDS right. You get what you pay for. But honestly the costume thing...we did a show in Peterborough the day before the flood and ...

**Are you serious?**

J: Well it is not funny.

**No but it's crazy timing.**

J: We did the last punk gig in Peterborough before the huge flood and the next day everyone was talking about on the internet what the 3TARDS did that was so bad that Jesus had to wash the earth of its sins.

F: Only in Peterborough.

J: I did that show dressed like a girl and Spud was there and he tore my dress off and tore my underwear off and it was just absolute mayhem. But as far as the costume thing goes we don't want to be where that's what we are all about. We are here to kick ass. On a serious note we like to joke around and we like to have fun because we are friends and we love each other, but we're kick ass musicians. I don't know about me as the singer. I don't really care, but Gus, Mike, and Fox are incredible musicians. And I'll put them against anybody.

**I think all of you are.**

J: Thank you very much and I appreciate that and I love you (*laughter*).

**Thank you.**

J: You're welcome.

M: Just remember the song "Man Rapist" okay.

J: Actually I'll talk to you later about some new shit we are working on (*more laughter*).

**Great. What shows do you have coming up in the next little while?**

J: Okay, I'm glad you asked that. The next show that we are playing is this Saturday at the



Kathedral with the BALCK DONNELLYS and I know you guys with your punk brains are in there. You know who the BLACK DONNELLYS were. In the 80's they were kicking a lot of ass. They broke up and this is their first show in Toronto in 16 years and they are going to headline. It's our promotion. We got them headlining. The 3TARDS are on just before them. We have an incredible supporting cast. We got DIRTY BIRD, RANDOM KILLING. We got the ANTICS. The ANTICS are the greatest straight punk band in the city right now.

F: Ain't that the truth.

J: And we got UNDERAGE MOUTHFULS and FULL CLIP ORCHESTRA. That's 7 bands for 8 bucks.

**Do you guys know the BLACK DONNELLYS ?**

J: Well Gus played with them back in the 80's eh Gus ?

G: We apparently did a couple of shows with those guys from London sometime in the 80's.

**That demo is incredible.**

G: I played with so many bands through the years and we played with you at one point or another. I believe you but I can't remember it.

J: Well Stephe you are totally right. It changed the face of music at that time. They were like Canada's SEX PISTOLS at that time. They had that energy and the singer is a mad man.

**Dan is awesome.**

J: But how we got the DONNELLYS was I was just talking to some people and I heard they were playing some gigs and I said that is a band that I would really like to play with and as soon as we had announced it ....

**...because they had a bunch of shows but none of them were in Toronto.**

J: No.

**So I figured it was done. They were not going to be playing here.**

J: We already had the date and I said come on down boys. I want you to headline this gig and we were lucky enough for them to do that. And that's going to be a fantastic night. And the next gig we got is that Thursday. We are playing with the DAYGLO ABORTIONS with SSIP YEKONOM. It's MONKEY PISS backwards. We are playing with MR. PLOW who is fantastic. We've got MURDER SQUAD and a BUNCH OF FUCKING GOOFS on that show. And the next show is our November 10<sup>th</sup> gig with the MISFITS, AGENT ORANGE, and REHAB IS FOR QUITTERS. And it's a big show.

**Who are REHAB IS FOR QUITTERS ?**

J: A local Toronto band.

**It's not the G-MEN.**



J: No no no.

**Because they had their first CD by the same name.**

J: No these guys are up and coming young guys. Chris from the ANTICS is here. They played with them a couple of times. He's really happy that they are on that bill and not him. No no. He really wants on that bill and wants to kill them.

**I'm sure. How can people get in touch with the band ?**

J: The best way to get in touch with the band is to call Fox Tard at home. His home phone number is (416)...of ...

**Yeah ...in Hamilton ... a (416) area code.**

F: e-mail is really good. Either my e-mail or John's e-mail.

J: The best way to get in touch with us is to go to woundedpaw.com and all our information is there. I've got my e-mail address there if you are booking or anything like that. I even have my phone number on there where we can put together dates and what not. And Mike and Gus and Fox and I get back to everybody really quick. It's all about family. We haven't made any money in this yet. We are just having a little bit of fun. Making friends and fans and we're just having a blast.

**Okay, any last comments ?**

J: Mike has a story to tell you about him and a washroom.

M: This is really not interesting. I used to work out at a University in Vancouver. Actually it's a College. Douglas College.

**And you know what FROSH week is about.**

**FROSH week is over. Tomorrow is the first day of class. You guys broke in everyone for the new school year.**

M: Well basically I worked for the I.T. department there and I was going into work fairly early. I have crohns so I tend to take a lot of shits.

J: "Hellfart".

**Is that where "Hellfart" came from ?**

J: No but it should have.

M: I was sitting in the washroom doing my thing and I see this guy walk in and he is looking at me very strange and I am looking at this going what's wrong with this picture. There is something seriously wrong with this because he is staring at me and he is all pissed off and I get up to wipe my ass and I realize that I forgot to shut the stall door (laughter). So basically he was watching me do my thing.

J: That's a 3TARDS story. That's a song waiting to be written.

**It is. Thanks for coming in.**

*Post Script: The 3TARDS have a website up at [www.the3tards.com](http://www.the3tards.com). From their you can find their myspace site and all sorts of other things.*





DOA at the R.P.M. now known as the Government.



Here's a great scene shot at a Rollins show which I believe took place downstairs at the Silver Dollar.

My mom found some old photos of mine at her place and brought them over at Thanksgiving. I took all these photos except for the picture of Mark in Brute Creation which was taken by Kim Glaholm. Hope you enjoy them.



Sons of Ishmael play some outdoor gig at Christie Pits.



This was a common sight of some pit action being tag teamed by Anthony and Ken Huff.



Rob of the Nunfuckers in mid leap.



Beyond Possession playing Ildiko's



Godcorp. at Ildiko's with Tony, the singer, bending way back.



Mark, better known for being the singer of Hockey Teeth, in his previous band Brute Creation.



# show reviews

## Japan

By Imants Krumins

This was my third trip to Japan, and this one had more punk rock, and less tourism than the previous two. So, on my second day in Tokyo, hanging out with Daragh/ex-SOI, and spending way too much money at 5 or more different Disk Union shops, it's off to my first gig.

**Saturday September 17th, Tokyo, Koenji 20000V**

JAG, FREAKS, VIVISICK, KAMISORI, CRUCIAL SECTION, PADLOCK, DJ YSK(ASSFORT)

2400 yen - drink included.

Got there late at 19.00 just in time to catch the last 2 songs of the opening band. I asked some English guy (who turned out to be Mike/Analog, but both of us were too dozy that evening to realize who the other one was.)



**PADLOCK**

Band was PADLOCK. Hard to tell. I picked up both their CDs and the JAG CD anyway. CRUCIAL SECTION were next, and played decent skatecore – nothing spectacular. KAMISORI was hardcore with a psychobilly slap bass – sounded horrible, but they

only played 3 songs fortunately. VIVISICK were easily the best band of the night, however this was kind of a low-key, show, and even the VIVISICK singer's darting all over the audience couldn't liven up the crowd. I know they're great, but they didn't destroy me on this night. FREAKS - decent enough, but too much wah wah guitar going on. Didn't like JAG live at all. Too much formless jamming, rockstarish attitude, and the forced encore to cap it off. The other 150 people would disagree. Having said that, I highly recommend their CD on *Blood Sucker*, even though there are credits for "jacket model", "hair", and "make-up". The psyche parts are much more focused and fit in nicely with the regular J-punk. DJ YSK played a mix of great punk and cheesy MOR, and also DJ'ed ASSFORT. Is it cool to DJ your own band's record?

**Sunday September 18th, Tokyo, Shinjuku Wall**

CRANKS, PADLOCK, DIE YOU BASTARD!, HUMONGOUS, ƒʝʝʝʝ•ƒʝʝ (The PERAS), KOLA, RESERVATION

2000 yen - drink included.

Musically, this was easily the best gig I saw on this trip. All the bands were good, and the 1234 killer punch of HUMONGOUS/DYB/PADLOCK/CRANKS sealed it. Hooked up with ex-Toronto resident Shinji/BATTLE SCARD/ex-DEFIANT/ex-ASBESTOS for this one. Got there late again at 18.30, and saw only the last 3 songs of RESERVATION. Typical Japanese hardcore ala *Discrete* or *Dan-Doh Records*. I'm thinking these sort of bands must be a dime a dozen in Tokyo. KOLA were a 3-piece with AGE, RORSCHACH, and DEAD & GONE t-shirts, but they had more of a STOOGES thing going, than the dark gloomy sound their shirts would imply, although there was certainly some of that near the end of their set.



**PERAS**



**Imants at the EXD Controls.**

Good band. I picked up their cassette a few days later at Base in Kyoto. First song on the well-recorded cassette sounds like "I wanna be your dog". The other songs are more like DEAD & GONE. THE PERAS (pardon? - what are they trying to say with this name?) kicked the show into high gear with their STAR CLUB / S.A. style melodic J-punk. I love this stuff, and ran to their merch table in the middle of the set, and picked



**DIE YOU BASTARD!**

up all 5 of the CDs they were selling (2 by PERAS, and 3 comps, including a GENDOU MISSILE tribute CD - not much change from 10,000 yen.) When I gave the jewelboxes back, the seller gave me a 1000 yen refund! Next up was the incredible HUMONGOUS, who immediately reminded me why it's worth travelling to Japan to see hardcore gigs.

Total killer GAUZE style hardcore, and you can bet when the old farts in GAUZE start slowing down, it'll be bands like HUMONGOUS and NK6 who will take over, at least for a while. DIE YOU BASTARD!, with Iron Fist on drums, maintained the high level that had just been set. They played about as fast as anyone can without veering into grindcore. Amazing! In Canada, drummers in their 40's would be playing jazz or something. Not Iron Fist.

After this gig, he went off to the U.S. with CROW on their west coast tour. He was selling the new CROW t-shirt at tonight's gig. PADLOCK were no letdown. Young band with the singer diving all over the place. Maybe a bit DSB style. Both CDs are great. Which left CRANKS.

Not much stuff released – there's a JUDGEMENT DISORDERLY/CRANKS split 7" from 1996, and some comp tracks (I think) - so I wasn't expecting much, but they were just as great as the previous 3 bands. Everyone was partying by now, and the PERAS singer even gave me a beer in the middle of the set. Maybe I was the only one who bought PERAS merch that night. Afterwards, Shinji/BATTLE SCARD and the guy from *Stinger Records*, started introducing me to everyone in the room. Stories that transpired: ORDER were going to go to Europe soon, The ACCOMPLICE singer/tattoo artist guy had died a few years ago, and there was a GAUZE gig the next night.



**HUMONGOUS**

### Monday September 19th:

I skipped GAUZE, ASSFORT at Shinjuku Antiknock. Years ago, I would have gone to this, but it seemed to be a last minute setup, and I'd already decided to travel, so Monday, I'm off to Osorezan. Read about Osorezan here: <http://www.outdoorjapan.com/TO/0309/travel-japan-030905.html>.



ZOE

Easy to get there, now that the Shinkansen runs all the way up from Tokyo to Hachinohe in 3 hours. Quick change to Noheji, and then a 45-minute train – a one or two carriage bone-rattler thing that stops at platforms seemingly in the middle of nowhere - to

Shimokita, where I stayed at a hotel. Next morning 9.00 bus to Osorezan itself. Bus stops at a spring near the top, so passengers can get a drink of supposedly purifying water. Couple of hours wandering around Osorezan itself is probably enough, unless you plan to wander in the surrounding forests. Shimokita Kotsu bus company's schedule for the Shimokita-Osorezan line. <http://www.0175.co.jp/s/s-bus/oyama.html>. Then back to Tokyo, via an overnight stop and next day wander in Sendai. Then to Osaka on Thursday to hang out with Osaka Ben (originally from Hamilton). First stop is blowing loads of money at Punk & Destroy record shop, much to the delight of Shin/FRAMTID/ZOE. Ran into Mike/Analog again, who was picking up tickets for the next night's AMEBIX Japan gig. Mike recommended a bunch of CDs by bands I didn't know, like CABARETS, BACKBONE, etc, not like I needed any more records.

### Friday September 23rd AMEBIX JAPAN CD release GIG at Pype 69 Osaka

A.G.E., RAW GAUGE, ACROSTIX, ZOE, EFFIGY, CYBER DRAGON 2300 yen - drink included.

Great show - AGE went on last and were stunning - singer was screaming like John Brannon, and the band were amazing. They got a well-deserved

encore too. The other bands were all really good, with lots of DISCHARGE, AMEBIX, etc, heavy guitar riffing. CYBER DRAGON (project band of someone from LIFE) only played 2 songs. Some of the bands broke the 20-minute rule,



A.G.E.

mainly because of equipment breakdown. Shin kicked the drumhead to shit in ZOE's first song, and they had to fit a new one on the drum before they could continue. RAW GAUGE guitarist had to borrow a guitar during their set. Yumikes/MCR came down for this show with his wife and kids, who waited in the park outside, although I did see a little kid at one point inside the gig. They had to leave early because the kids had school the next day. Bar Konton/GLOOM guy was there too. I like all these bands better than AMEBIX, so I bought the tribute CD, even though I don't have any AMEBIX records.

### Saturday September 24th Kyoto, Whoopee's, 18th anniv HC special MORTALIZED, NORDe, NICE VIEW, CORRUPTED, LAST ONE STANDING, BREAKFAST

3000 yen - drink included

Longest "rapid" train ride to get here, so a quick stop at Base and off to the show. MORTALIZED - 3-piece grindcore - nothing special at this show, although people have said to get the CD-R, because it's great. NORDe - mosh, ugh. NICE VIEW - nice 3-piece hardcore, semi-screamo, galloping instrumental for the encore that went on for about 5 minutes. CORRUPTED set up on the floor, so I got a really good standing

position on the raised floor area. Neither of their two 20-minute songs ("Cielo" and "Geko") broke the 20-minute rule. Excellent. I didn't know much about them before this show, but now I am a convert. This was just sloooooooooow and crushing. Hard to follow something like that, so change the subject. Back on stage, LAST ONE STANDING were hilarious. It must have been way past their bedtime by the time they went on around 21.00, Youth crew hardcore, with BOLD t-shirted guitarist, and STRIFE-long sleeved singer shouting "circle pit" after almost every song. Osaka Ben had to get up early the next morning, so we only saw 3 songs of BREAKFAST, before catching a much faster train back to Osaka city.

### Sunday September 25th Osaka, King Cobra

RISE FROM THE DEAD, NIGHTMARE, LIQUID SCREEN, NIHON NOEN, NAHT, COLORED RICEMEN, TECHNOCRACY, SPIRAL CHORD, KRUIW

3000 yen - drink included

Hung out with NZ Kevin in Kobe in the early afternoon, including a visit with Comet at Hardcore Kitchen record shop, before heading back to Osaka for the 15.30 start. Opened late. Maybe 16.30. This was a great hangout show, with NZ Kevin, Raymundo, and Randy/PROJECT



RISE FROM THE DEAD

GRIZZLY, introducing me to various people like Maa/NIGHTMARE and Ito/SIDEBURNS, Minami/Konton, and a whole bunch of others. The convenience store next to King Cobra got totally cleaned out of beer very quickly. KRUIW - ok,

sorta wimpy punk, a bit SWANKYS, a bit TOM & THE BOOTBOYS. SPIRAL CHORD - It's hard to stay inside for 9 bands, and so after a couple of SUPERCHUNK-style songs, I went outside. Back in for TECHNOCRACY. I like their CD, but this show had too many slow doomy parts, especially early in the set. Gotta agree with Randy/PROJECT GRIZZLY's assessment: "Great band - shitty set list." COLORED RICEMEN played as a 4-piece without the saxophone player, which probably suited the more hardcore fans. Sounded more 80's style. I was hearing a RAW POWER influence, or maybe, er, OUTO. Back sitting outside: Imants says: "I'm going to check out NAHT." Randy says: "They're emo." Back outside after watching a 5-minute speech and 30 seconds of one song, Imants says: "They're emo." Long set too. NINON-NOEN are probably going major label - really bouncy upbeat, almost like soul music with guitars. I keep thinking JAM singing "Town Called Malice" with MISFITS poppiness. They drew a large crowd and there was a huge commotion at their merch table after their set. Enjoyable 30-minute set, and they were even better a few days later in Tokyo. LIQUID SCREEN were crappy, even though it's ex-FIRST ALERT members, with the RADIO SHANGHAI singer. Too herky-jerky for the 4 songs I watched. Then the phenomenal, all-time classic NIGHTMARE. Another 100% solid reason for travelling all the way to Japan. Anyone lucky enough to see them on their



NIGHTMARE

tour of the Canadian west coast will know how brilliant they are live. And "Scatteraw" CD is just fine. Last on was RISE FROM THE DEAD, who played electronics and sampling only, as only 2 of the members were present. I liked it, but the crowd gradually trickled out until there were maybe 20 people left by the 23.00 finish. Muchas gracias to the RISE FROM THE DEAD/OUTO drummer guy for the free t-shirt. Great finish to my 4 days in Osaka.



## Monday September 26th, Tokyo, Suidobashi, Korakuen Hall

Real Japan Pro Wrestling

3000 yen for standing room, in a great position overlooking the ring.

RJPW is Tiger Mask's federation for those who don't know. Proceedings started with a 15 minute speech, followed by a samurai sword demonstration, and then a demonstration of various kick-boxing moves. 4 wrestling matches, and 3 kick-boxing matches over the course of the night. Naturally the wrestling took up most of the evening. Entertaining stuff, if a bit workmanlike. Alexander Otsuka (AO/DC) had things like "Diet Butcher" and "Indian Hurricane" on his outfit. I found the results on a message board, in German, where the reporter suggests that Tiger Mask #2 might have been Ultimo Dragon. See below.

*Bei den Namen der Turnierteilnehmer kann ich keine Garantie geben, da alle vier absolut unbekannt sind. Bei Tiger Mask #1 dürfte es sich um Satoru Sayama handeln, während bei Tiger Mask #2 Ultimo Dragon nahe liegen dürfte (u.a. aufgrund des Asai DDT, dem Spin Kick, für den Ultimo bekannt ist und da Ultimo bei der letzten Show schon als "The Tiger II" auftrat). Aber auch hier keine Garantie...vollkommen klar ist aber, dass es nicht Misawa war, der unter der Maske steckte.*

**RJPW, 26.09.2005, Tokyo Korakuen Hall**

1,239 Fans

1. Lasse (M-Pro) besiegt Osamu Namiguchi (ZERO1-MAX) (11:08).
2. Seikendo Style Tournament - Semi Final: Toshimitsu Kai besiegt Masahiro Shimada (R2) durch Decision.
3. Seikendo Style Tournament - Semi Final: Kozo Urita besiegt Makoto Kato (R2) durch Decision.
4. Alexander Otsuka, JUNJI TANAKA & Maguro Ooma besiegen Kei Sato (Toryumon X), Shu Sato (Toryumon X) & Ifushi Kota (DDT) (9:48) nach einem german Suplex Hold von Otsuka gegen Sato.
5. Seikendo Style Tournament - Final: Toshimitsu Kai besiegt Kozo Urita (R1 1:22) mit einem Triangle Choke Hold.
6. Tiger Mask #1 vs. Masao Orihara - Time Limit Draw (30:00).
7. Tiger Mask #2 & Shinjiro Otani (ZERO1-MAX) besiegen Tatsuhito Takaiwa (ZERO1-MAX) & Kagetora (M-Pro) (18:15) nach einem Asai DDT von Tiger gegen Kagetora.

Next few days were spent checking Tokyo's actual punk rock shops, rather than Disk Unions.

## Thursday September 29th Tokyo, Shinjuku Loft

NIHON NOEN, CTR, SLOWMOTIONS, NAKED YEGGS, SENDING TELEPATHIES, THE BASEMENTS

3000 yen - drink included - free 10-song cassette with all 6 of tonight's bands, also included with admission.

Had trouble finding the place, even though I had a map with the Loft clearly marked, and I'd been there before! Shinjuku can do that to a person. So, the last 3 songs of BASEMENTS sounded like generic garage rock. SENDING TELEPATHIES were like an 80's new wave band. Guitarist + synthe player + vocalist 3-piece. Crap. NAKED YEGGS - a bit LOU REED-ish. A bit pubrock. Journeymen musicians. Merch table had 6 of their cd's if anyone wants to know. SLOWMOTIONS were the first band of the night that I actually enjoyed. 77-style sunglasses for 77-style punk with some garage leanings. Good stuff. There's a CD with all 5 of their 7" records, which are mostly sold out on vinyl. CTR were awful. The vocalist and bassist and guitarist all shouting, lots of slow songs that didn't rock, and unnecessarily bombastic. The bass player had the most outrageous longhair bright red mullethawk I've ever seen. NIHON-NOEN were fabulous tonight. Crowd really went for them. Short 25-minute set, and then the singer didn't sing for the encore, so the crowd requested a second encore to get him back. I really like these guys, and if they do go major label, maybe they'll drop the 1993 low-fi production that doesn't do them any justice on their CDs. The free comp

cassette "Doka Sen Made Yonjugo-Fun" has mostly demo/live low-fi recordings. I don't know any of the bands well enough to know if the songs/versions are available elsewhere.

## Friday September 30th, Tokyo, Yoyogi, Zher The Zoo

THE SECT, STAR CLUB, CHERRY COKES, DJ Naoki

3500 yen - drink included

In case anyone is wondering who headlined this gig, CHERRY COKES had their merch at the door on the way in, SECT had theirs halfway down the stairs, and STAR CLUB had a big table inside the club. DJ Naoki was not from S.A. nor any other Naoki I know. Lots of POGUES-style music leading up to CHERRY COKES who wanted to be all the bands the DJ played leading up to their set. J-Irish? Probably closer to jibberish. DJ switched to 77-punk music. Then STAR CLUB came on 2nd at 19.40 and did a similar hits set to when I saw them 5 years ago. Bits of "Breach of the Peace" CD were interspersed, and that's a much better record than 2000's "Trigger", so it was a better set. Small club too with 200 people squeezed in and really enjoying it. The "Independent Memorial Box Set" of CDs was 10,000 yen, but you need to buy an extra suitcase to carry it. STAR CLUB seem to be gigging non-stop for most of 2005, which might be another reason for them playing 2nd. Ok, last band, THE SECT. The front guy looked exactly like MIKE NESS with body tats, white undershirt, hat, and lowslung guitar. Uh oh. They proceeded to play about 7 RANCID-style songs. Don't know why I stuck around, but then they played a song that sounded exactly like SOCIAL DISTORTION. Couple more songs before the 150 or so remaining people called them back for an encore, where they proceeded to cover COCK SPARRER's "England Belongs To Me" as "Nippon Belongs To Me", followed by a punked up "Blowing In The Wind". For some reason they got a 2nd encore - one more song - don't know why I watched all this, because I didn't like them. Zher The Zoo is 30 seconds from the west exit of Yoyogi station, across a miniature version of Shibuya's pedestrian crossing, which made me laugh.

Some record nerd comments:

### Collectorscum prices I paid:

4800 yen - MODOKU 2nd CD with the 3D cover at Flower  
3800 yen - Hang The Sucker Vol 2 LP at Disk Union, Shimokitazawa  
3800 yen - NAMU NAMU HAKA MURDER cd at Flower  
2800 yen - GAS/NIKUDAN split 8" at Disk Union, Shimokitazawa

### Bargains:

600 yen - VIOLENT YOUTH FLAK CD at Sound You in Sendai  
100 yen - Jac Berrocal "Noconnexion" 7" in Voutville in Koenji  
100 yen - various back issues of Doll magazine at Disk Union, Shimokitazawa. There were other older back issues at various prices. I picked up Doll #26 (early 1985) for 600 yen. Saw lots of back issues of Zoo mag, which more new wave. There was a Zoo #30, so the 2 magazines were publishing side by side.

### Record shops:

Flower Records in Nakano, Tokyo. Couldn't find it in 2000, even though I was staying in Nakano. Thought it was closed, so didn't look in 2002. But the 2003 Record Map book listed it and Stuart/GOTA mentioned it, so I went looking and found it. Makes House of Guitars in Rochester NY look tidy by comparison. Records and CDs are in plastic bags hanging from the ceiling, because there's no room anywhere near ground level.

Erector in Koenji is closed. Shinjuku shop is still open.

Mesurashiya in Koenji is approximately where Wooden Ships used to be. Kenj speaks English very well.

Hiroshi, who used to live in Montreal, still works at Allman.

Nat in Osaka is closed.

Wild One in Osaka/Umeda has lots of 60's/70's punk/80's hardcore collectibles, and no bargains. Things like POISON IDEA later 7" for 18,000 yen. Wandered down there with Randy/PROJECT GRIZZLY to scout it out. That's all.

# Cleveland

**Septmeber 11, 2005 - N0, Mind Eraser, The Inmates, Upstab, Darvocettes, Mahall's 20 Lanes, Cleveland**

Upon arriving at Mahall's 20 Lanes it seemed obvious that it was a bad idea for these bands to play in the alley foyer next to racks of 10 pin balls, on a stage next to a double set of glass doors. Oh well; it wouldn't be a trip to Cleveland if their wasn't some story to tell. Just in case the show got too out of hand Wedge and I had our cars strategically parked with a quick load out plan in place. The evening began with a couple of games of bowling. The first game we had all 10 lanes to ourselves. But by the end of the second match the alley was full of punks – locals, expats, out of towners - beer swilling, bowling, shot putting, shot drinking and break dancing past the foul line.

The bands started with NO from Georgia, a two-piece comprised of drums and guitar. They played super fast thrash at times, unhindered by a lack of bass. The crowd seemed pretty reserved – maybe the rowdy folks were still bowling, in the bar, or saving their energy.

MIND ERASER were next, bringing clam chowder power violence straight from Boston and into your face. At this point some guys in cardboard armour with masks and taped weapons to share showed up and incited a sword fight. Bottles were added to the mix, smashing as the crowd members slipped, slid and collided. Drops of blood were tossed around and the injuries started to mount. At least the owners still weren't too freaked out and thoroughly swept up after each set.

The INMATES played next just incase the police were called and the show came to an abrupt halt. The INMATES set was punctuated with lots of bottle rockets and more bottle smashing. People in the crowd gesticulated with increasingly bloody hands while singing along to the songs they had been waiting many years to hear live. The band was tight despite only one practice the day before. The band practice marked the first time that all of the members had been in the same room in over 5 years. Pretty amazing .... Others in the crowd faced the wrath of Chris, anyone crashing into him or his equipment was grabbed by the neck and face planted into the floor. Paul was pretty incoherent by the time he got to the show. His subdued and low-key presence was a great contributing factor that the show did not get shut down. Thank you



quickly and quietly – probably a good idea.

Next up were UPSTAB, and they provided the soundtrack for more chaos. This included the launching of a paint balloon, which was cool



### Mahall's 20 Lanes marquee

but deep red paint would have been preferable to the baby smurf blue. Again a barrage of bottles were thrown at the band adding to the glass/beer/blood mixture that coated the floor.

The DARVOCETTES rocked next, playing an awesome brand of KBD punk. In one sense they were slightly less intense than some of the preceding bands, but it was during their set that people really lost it, possibly as they were the last band to play. The table from the door entered the pit for a wrecking. Bowling balls were taken from the racks and a metal trash can was added to the festivities in the pit. Who would know that 10 pin balls could bounce 3 or 4 feet. The trash can was worn, shit kicked and beaten to a hunk of aluminum in no time, only to become a target for bowling balls. After all other than the other chaos it was only when the balls came out to play that the owners freaked out. Surprisingly, the DARVOCETTES were able to finish their set once the balls were back on the racks.

At the end of the evening it was as hard to believe that there was only \$200 worth of damage, but more apparent that the bar brought in a whack of cash and that Mahall's was much cooler than most clubs. From talk ahead of the show we expected a lot more chaos. Things could have gotten completely out of hand if it weren't for the fact that a bunch of the INMATES weren't zoned out on muscle relaxants. Paul had been hell bent on getting arrested the night before but the meds seemed to have restricted his movements. Don't get me wrong he was in fine form...he just didn't have his destructive edge sharpened that night. Are we relieved that all the bands got to play or disappointed there was not more insanity? Not sure. Undoubtedly the most eventful evening at Mahall's 20 Lanes in the 80 years it has been around, hopefully not the last.

fundraising thank you

**We would like to thank the following for becoming Friends of 89.5 FM, Alan O'Connor, Suie Moffatt, Daragh Hayes, Imants Krumins, Craig Caron, Cristine Paglialunga, James Lindsay, Erik Lovblom, Jimmy Vapid and Reigning Sound**



# Reviews

Reviewers are: Craig Caron (CC), Josh Gilbert (JG), and Stephe Perry (SP)

## Beat To Death "Please take a Number" CD

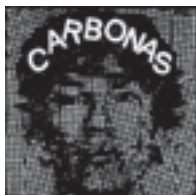
Hmmm the cover says 13 songs and my CD register claims 66 songs in over a one hour period. I don't know what to expect and the prospect of 4 and 6 minutes songs don't leave me too happy. There are also a bunch of 4 seconds songs so maybe they throw in some grind or did some fancy mastering.....we may get to that if we ever get past the 1:38 intro/sample. Before I knew it I am 3 songs and 10 minutes into the disc. The band has created an audio collage of samples, and driving metallic punk that is executed well. Think a less hypnotic NEUROSIS if they remained more punk/crust centric and fuck is that a drum machine? At times I visual AMEBIX jamming with NEUROSIS. If you need a quick escape from the bullshit in your life and want something that hits the senses quick play your MUTANT 7". If you are looking for a semi paralysis escape where you can't feel your body but are slightly aware of your surroundings or a disc that doesn't need to be changed and thus interrupting your drinking this may be your thing. My ride ended at track 13 as I was bored at work and 53 empty tracks of silence is a good way to have the last track missed. If having 66 songs is that important do some creative editing or am I missing the magic to a disc that plays a total time of 1:03:04. (Beat To Death / 4400 E 7th Street / Box 178/ Long Beach, CA) - CC

## Buttercups/Creteens split 7"

I met the dude who does The CRETEENS (one guy playing all instruments w/drum machine) in NYC outside the TEENGENERATE show and he told me he was going to tour Florida later that week. So the BUTTERCUPS must be from Florida. Never heard of them, but they're pretty good. Lo-fi, garage-punk. I'd definitely like to hear more from them. Now the CRETEENS. I have a demo that dude (he's from Paris!) gave me which is pretty good. Nine out of ten, anything with a drum machine ends up in the garbage, but this guy knows what he's doing. Everything is up in the red so you can barely tell it's a machine amidst all the noise and distortion. The one original on here is "I Don't Wanna Be Educated". Really good. Then he does "Hound Dog" all crazy and noisy and you can sort of hear his accent on this tune. Go eat a baguette, frenchie! (Florida's Dying Records - no address) - MR

## Carbonas "Blackout" 7"

"Blackout" doesn't waste any time. Right from the first note, you know this is gonna be good. Hook-laden, punk rock with just enough low-fi hiss to make your ears bleed. The A-side isn't even over when "(Your Love Is) Inside Out" hits your stereo speakers and changes your fucking life. It's seriously that good. The vocal melodies on this record are like nothing the CARBONAS have ever done to my recollection. Quite possibly the best record yet from this vibrant Atlanta scene. (Shattered Records / www.shatteredrecords.net) - MR



## Catholic Boys "Hurt to Hate" 7"

More great stuff from these Milwaukee boys. Three songs recorded by Jay and Alicja from the *Lost Sounds* in Memphis just before the last time they visited Toronto. That explains the little bit of synthesizer hiding underneath the guitars on here. "Temper Tantrum" is especially great with lyrics like "throw a fit/I don't give a shit/you can cry". (Bancroft Records / 816 Bancroft / Port Huron, MI / 48060 / USA) - MR

## Child Abuse "1977" 12"

A 3-song one sided 12" of what sounds like a rehearsal tape of a band that featured Jay Lansford of the SIMPLETONES / STEPMOTHERS fame before either of these bands started up. According to Jay Lansford, CHILD ABUSE was the better of the bands. They are way more punk sounding, but this recording is so raw it is somewhat difficult to discern.

But *Posh Boy* wanted to release the SIMPLETONES so the SIMPLETONES became what we knew of Jay Lansford. On here is two originals and an AVENGERS cover recorded back in 1977. Great early L.A. punk a la the WEIRDOS and the GERMS. (Re-Force Records / Wohlerhof 4 / 30900 Wedemark / Germany / www.re-forcerecords.de) - SP

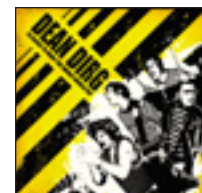
## Crime "San Francisco's STILL Doomed" CD

Damn what can you say about CRIME. An early San Fran band that ripped the shit out of their local scene with guitar crazed classics like "Hotwire My Heart" and "Baby, You're So Repulsive". I've been hiding this disc at work for months and sneaking listens when nobody is around because playing it loud will attract attention and the last thing I want to do when listening to this disc is answer questions from my coworkers. This is CRIME: razor sharp rock n' roll damaged riffs, and a solid backbeat gave this band energy that was seldom replicated. As I listen to their 1976 classics (and possibly the first DIY US punk records) I can picture the yard at San Quentin Penitentiary boiling and erupting as the band played to the inmates. As much as I am excited about the music on this disc; I am also very disappointed. CRIME was more than a musical kick to the chest. CRIME had aesthetic appeal; whether it was their sharp looking flyers or the band dressed in SFPD uniforms....and none of it is included in this package. A retrospective CD by an amazing band deserves more than a couple of photos and boring liner notes by a fan. I was really looking forward to relaxing to this disc and getting lost in a huge booklet of pictures, flyers and liner notes by the band. The lame packaging really distracts from making this a killer release. Fuck you Swami...I can't wait for the DVD/Box set from Revenant. (Swami Records / Box 620428 / San Diego, CA / 92162 / USA) - CC



## Dean Dirg "26 Kicks to Make the Whole World Pay" CD

DEAN DIRG dish out the ass kicking garage-core. Take NEGATIVE APPROACH and cross it with HENRY FIAT's OPEN SORE and DEAN DIRG is what you get. It's all amped up rock n roll with a mean ness to it. It seriously reminds me of a garage band covering "Tied Down". For locals DEAN DIRG would be TEEN CRUD COMBO replacing their MOTORHEAD riffs for SOA back to basics punk. DEAN DIRG's short blasts of punk will knock hipsters on their ass. Think of DEAN DIRG as a punk rock dividing rod, instead of separating the wheat from the shaft, they separate the punks from the poseurs. Too underground for their own good but too good to be kept a secret. Their back to basics punk n roll will appeal to fans of the REGULATIONS looking for a little more gusto. *Dead Beat's* CD collects DEAN DIRG's self titled LP and their "Last Kid on the Block" LP. Once you have been convinced of the greatness of this band you will need to hunt down the 10" and their split with HFOS. Start here first. (Dead Beat / P.O. Box 283 / Los Angeles, CA / 90078 / USA / www.dead-beat-records.com) - SP



## DOA "War on 45" CD

I must confess that "War on 45" was one of the first hardcore records I ever bought. That was over 20 years ago. I was in the Record Peddler at their Queen Street digs and I had \$10 burning a hole in my pocket. I desperately wanted a hardcore record after living off a diet of tape trades of the "P.E.A.C.E." comp, but couldn't afford any of the imports. I didn't know much about hardcore back then as I was first getting into it and I asked Brian Taylor, who was working behind the cash, what this DOA record was like. I couldn't really discern an opinion from whatever smart assed comment I got back, but I could afford it. It fuckin' changed my life. Joey Shithead's guitar sound and the raging American hardcore style of DOA's made me an instant convert. Gone were the days of UK



punk, in were the days of the energetic American hardcore sound. From the barking madness of "Liar for Hire" to the rimshot driven "War in the East", DOA were my new messiah's. And to hear a punk band covering a song back then was a novelty. DOA's cover of "War" just endeared me to the band even more. I didn't think of hearing punk bands doing re-makes of their favourite rock and funk songs. Punk was about creating a ripping new style of music that was fast and furious. And doing covers seemed to run counter to that. But doing covers also added the element of fun. It gave the band a persona. And you could read into the personality of the band. There was a reason why they were covering a mainstream band. In DOA's case it was because they were doing a record about war. But this is self-evident in hindsight. I wasn't hip to DOA's anarchist activist convictions. I only knew that the songs on the 12" ripped and I had never heard anything like it before this. Yeah they changed my life and this is the record that did it. So I am super happy to see it available again. But I have mixed feelings about some of the newer songs that have been included on the CD. Some of them are not up to snuff and dilute the original impact of what this record had on me. I question the wisdom of including songs like "Masters of War" and "Warmonger". Christ the song "World Falls Apart" is just a bad version of "Stepping Stone". But then I read the accompanying notes to this release and found out that the original idea of "War on 45" was a potshot at a temporary record industry phenomenon referred to as "Hooked on 45's". A bunch of hit songs were mixed together with a disco beat underneath and the 15 second chorus was used from the hit song as a sample. They were awful and represented an extreme in terms of packaging and commodifying the mainstream. "War on 45" was a way of taking the piss out of the phenomenon and injected a bit of reality with the "War" theme. The band put together songs mostly about war and national aggression in the case of "America the Beautiful" to make one of the first themed punk records. But I was clueless at the time. That is one of the great things about re-issues is learning all sorts of things in the liner notes about your favourite releases. And "War on 45" represents one of the last great re-issues of DOA's. However I hope they have one more up their sleeve. The one I hope for would be the best of the lot. "Bloodied But Unbowed" was my favourite release out of all the DOA's material. I would love to see that come out. And while *Sudden Death* is in re-issue mode, I hope some thought has been given to the SUBHUMANS material, as well. (Sudden Death Records / Cascades P.O. Box 43001 / Burnaby, BC / V5G 3H0 / [www.suddendeath.com](http://www.suddendeath.com)) - SP

#### **Dream Dates "Moans on the Phone" 12"**

This is a European pressing of the two incredible 7"s that came out on *Ugly Pop* a few years back. But this pressing has both 7"s on one 12". So for those who waited you can get both at one time. Anyway, the DREAM DATES were a band from the first wave of punk coming out of Hamilton. Hamilton spawned such greats as TEENAGE HEAD and the FORGOTTEN REBELS. The DREAM DATES were one such band that never got released in that era and so they never gained the same kind of notoriety, but they should have. The band was fronted by Greg Dick who went on to sing for the TEXAS DIRTFUCKERS and the SPEED KINGS and many other great bands from around here. The band also had an association with Mickey de Sadist of the FORGOTTEN REBELS who named the band, played a show with the band and may have written a song or two for the band. The band has a TEENAGE HEAD influence to their sound and reflects what probably was a regional sound at the time. This 12" uses unreleased photos from the "Last Pogo" and the song "The Mess You're In" was written about the girl on the cover who can also be seen on the original cover artwork of that legendary Toronto comp. The DREAM DATES close out this release with a cover of "Search & Destroy". (Re-Force Records / Wohlerhof 4 / 30900 Wedemark / Germany / [www.re-forcerecords.de](http://www.re-forcerecords.de)) - SP



#### **Feelers, The "s/t" 7"**

This single, limited to 500 numbered copies sees The FEELERS continue their assault on my eardrums and my decision to blast this record as loud as possible through my headphones at 3am makes me a bit of an accomplice in this crime. As always, cruddy-sounding, wailing guitars, cardboard box drums, howling vocals. Nobody in the world is this good at sounding so bad. (P-Trash / c/o Peter Eichhorn / Dornbuschweg 10 / 33649 Bielefeld / Germany / [www.ptrashrecords.com](http://www.ptrashrecords.com)) - MR

#### **Genetic Control "Brave New World" CD**

GENETIC CONTROL were one of the best Canadian hardcore bands from the mid-80's. Recently dubbed as Reagan-era hardcore the band absolutely sprung in an era reacting to the political conservatism at the time. The lyrics are very poignant and represent some of the best of the time. GENETIC CONTROL grew out of the fertile Montreal scene of the time that gave rise to the ASEXUALS, S.C.U.M., and FAIR WARNING. The band only officially released 5 songs spread out over a comp and a self-released ep. The "First Impressions" ep became one of the most sought after Canadian hardcore records, so much so that it has been bootlegged a couple of times and appeared on a number of comp bootlegs like the "Killed by Hardcore" comp and the "Tim YoMama" comp. The band was great and their legacy of greatness continues, so much so that it inspired the band to do a reunion show back in 1998. This CD is essentially the live show from that reunion. The reunion was to commemorate the 15<sup>th</sup> Anniversary of Les Foufoules Electriques - Montreal's legendary punk club. The live session includes all the songs the band came known for starting with "Suburban Life" and running into "1984", "Love Rat", "Urban Cowboy", and "Brave New World". The band summarized the friendly fascism of the 80s. And the live show captures some of this, however the band sounds more like early SNFU than it does the recorded GENETIC CONTROL. Nonetheless, the live session contains all the favourites and a load of unreleased highlights like the BAD BRAINS covers or their original "Rockin' with Seka". Additional covers include "Puff the Magic Dragon", "Gilligan's Island", and MINOR THREAT's "Betray". My disappointment with this release is that it doesn't contain the infamous unreleased LP. And besides, with a label name like "You Are the Scene" can a FAIR WARNING discography be far behind? (You Are the Scene c/o Francis Dugas / 4426 Messier / Montreal, QC / H2H 2H9 / Canada / [www.youarethescene.com](http://www.youarethescene.com)) - SP



#### **Hans-a-Plast LP**

This is the first ever self-released German punk record. It sold over 300,000 copies so far and this is its last ever pressing. HANS-A-PLAST was further immortalized by their appearance on the "Boodstains Across Germany #2" for the song "Rank Xerox", which is on here. The band has a woman singer but she shouts unlike the crooners that most female fronted bands had at the time. HANS-A-PLAST had that building punk momentum of bands like SLIME but the guitar had that surf-ish sound of AGENT ORANGE. This pressing is limited to 1,000 copies of 300 of them are on glow in the dark vinyl. (Re-Force Records / Wohlerhof 4 / 30900 Wedemark / Germany / [www.re-forcerecords.de](http://www.re-forcerecords.de)) - SP

#### **Harry Balzagna & The Teenie Weenies "Skate Army" 7"**

You stupid fucking idiots. Stop skating around and stop playing with your dicks and stop writing your stupid songs. Stay in your room and do your fucking homework you dicklickers. This shit's never gonna get you anywhere. Yeah, old dummies like me will run around in a one-man circle pit (one lonely man) in our rooms to this stupid DRI-meets-CIRCLE JERKS retardation, but what good does that do you? Go to college, get a good job, and get laid, you dumb jag-offs. (Snack Attack Records / 15120 Bonavista (Bonervista?) St. #105 / Santa Fe Springs,





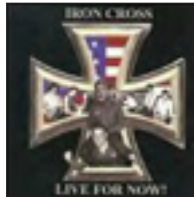
# **I-Attack** "American Dream" 7"

Good fast hardcore from the South side of Chicago that combines an early-80s influence with a more modern approach. On the slower songs like "Battle Scars" and especially on the title track, the singer reminds me of a less annoying Jello Biafra. A kind of talk/yell approach to the vocals. The lyrics are political, but steer clear of sloganeering. Well written and skillfully worded, but still straight-forward enough for devoted fans to sing-a-long. Includes a cover of IMPULSE MANSLAUGHTER's "They Start the War". (Criminal IQ / www.criminaliq.com) - MR



# **Iron Cross** "Live for Now" CD

A nice documentary of a bunch of snot nosed teenagers attempt to depressurize in a world of fucked up 1980 America. Yes, the band has some misguided knucklehead attitudes (wolfpacking, gaybashing, senseless violence) that can't be glossed over now however the band appeared to be accepted by the early 80's DC scene. We also have to remember that back then we didn't have the many divisions and sub stratas that define today's punk scenes and as a result a band like IRON CROSS was part of the local scene and would not be run out of town or left to play with "like minded bands" as Punk was all about colouring outside of the lines. Not to excuse or minimize their attitudes.... The band spoke their mind and bashed out some simple sounding oi influenced punk that still sounds fine to this day. It is also important to note that rather than stagnating in the emerging skinhead scene band members went on to play in a variety of influential - positive bands [Mark Haggarty (GRAY MATTER, 3, SEVERIN) and Dante Fernando (GRAY MATTER, IGNITION)]. This CD contains both their 7", "Flex Your Head" comp tracks and 6 unreleased studio tracks. It is too bad that their live tape wasn't included for those completist collector bastards. On this disc many may for the first time hear "Crucified for your Sins" a song written by IRON CROSS and created into an anthem by AGNOSTIC FRONT. Hmmm there seems to be a trend developing here. The booklet contains a nice retrospective history by the band where their politics are downplayed; lots of flyers and photos just a like a reissue should be. Good stuff and worth picking up if you aren't lucky enough to own the bands original 7". (GMM / Box 15234 / Atlanta, GA / 30333 / USA) - CC



# **Leghounds, The** "XOXO" 7"

Hey, it's our old friends the LEGHOUNDS, from Sheboygan, Wisconsin! This is an old single of theirs I picked up in the used bin at Noise Annoys so let's review it, shall we? These boys are sensitive so we start with a sweet ballad "Prisoner of Love" which is a great power-popper. This shit should be on the radio, man! And the solo in this tune is just bee-oo-tee-ful! The B-side speed things up with "Come On Already" a favourite from their live-set I caught a couple years back and "Leave 'Um In Love". Fans of 90s-era *Crypt Records* garage/punk/rock will dig these tunes. Mine is numbered "Promo/500"! (Alien Snatch! Records / Morikeweg 1 / 74199 Untergruppenbach / Germany / www.aliensnatch.de) - MR

# **M.O.T.O.** "Raw Power" CD

I've heard a lot of great things about MASTERS OF THE OBVIOUS. They've been around a long time (since '81 apparently - releasing their first cassette in '85), but I had never heard them. Then right around the same time, I found a copy of their "She's Not Ready" single from 1990 (produced by Steve Albini) and this here new full length arrived in my mailbox courtesy the fine folks at *Criminal IQ*. Like the REAL LOSERS, the other "dumb band"



I had to review this time around, this record took some time to warm up to. After some repeated listening the simple, catchy melodies dug a hole in my brain and made a nice, cuddly bed. While apparently not their strongest release, there are still great songs throughout this record. Makes me want to track down a copy of their acclaimed "Kill MOTO" record. (Criminal IQ / www.criminaliq.com) - MR

# **Nightmare** "Give Notice of Nightmare....Early Years" CD

Goddamn COMET has released one hell of a retrospective CD, that rips from start to finish. Unfortunately it isn't a complete discography as the *Bloodsucker* material is absent. Nonetheless there is some ripping material as the CD contains the 1990 japcore classic LP "Give Notice of Nightmare" 4 tracks from the 1988 *Selfish records* compilation LP "Eye of the Thrash Guerilla" and finishes with 3 tracks from their split 7" with CONCRETE SOX. The CD has a nice package containing 5" x 5" reproductions of the sources original cover art, lyrics etc. Goddamn did I say this rips from start to finish? For those uninitiated this is galloping japacore with the trademark screamed vs group vocals, metal leads; music and rage that transcends all language barriers. Leah and I were lucky enough to see this band spit out a three song set the day they returned from their ill-fated U.S. tour and goddamn it was worth the price of the airfare alone. (Hardcore Kitchen / Karum Building #304 / 2-6-2 Kitanagas, Chuo-Ku / 650-0012 Nippon) - CC

# **Pantychrist** "Never Love Nothing" CD

I'm listening to this CD and I had a goddamn revelation. I now understand anime and the reason why grown fuckin adults want to dress like GEEK and GLEEK from their favorite cartoons. Don't get me wrong I don't want to be dressing up like some furbie but I'm starting to understand all of this. In my perfect world PANTYCHRIST would be dressed as potty mouthed superheroes and would be battling the corrupt bastards that make life hell. PANTYCHRIST would be running with the downtrodden - the abused the drunks and the drugged fighting for a better, louder tomorrow. Besides shooting rainbow coloured beer out their asses PANTYCHRIST would fight with an arsenal of profanity, fatal swirlies and bloody tampons to fuck with unjust assholes everywhere. And they may just do that in real life. PANTYCHRIST had one of the best record release parties I have ever been to. No admission charge so those that couldn't pay could still have a good time - pints and pints of spilled beer, blood and public nudity all adds up to a damn good time. "Never Love Nothing" is the bands first official release and the band has traded some of their speed for melody. Don't worry there is still plenty of gritty hardcore and the wonderful gargle glass, foul mouthed vocals of DanYell. When I listen to this band I think of Mystic HC, yes mid 80's HC down and dirty fuckin hardcore. (Amp Records / 153 Balsam Ave South / Hamilton, ON / L8M 3B / Canada) - CC



# **Peggio Punx** "Discography" CD

This is a re-issue of a PEGGIO PUNX discography that *S.O.A.* released a few years earlier. The only differences between the two releases are packaging. The new release is housed in a DVD package and new cover artwork has been added along with a re-sized booklet of information about the band. The liner notes are done in Italian, so it is useless to those who don't read the romantic language. And some of the lyrics are found in the booklet. Regardless, this is a complete PEGGIO PUNX collection. Some of this stuff, like the last session on Disk one which is acoustic guitar versions of their early ep material, doesn't need to be included. However PEGGIO PUNX remain my favourite Italian band from the heyday of Italian hardcore. Their heavy use of percussion and bass combined with a scratchy guitar made for a unique tribal hardcore sound. One that no one was able to replicate. The first ep "Disastro Sonoro" has a sound that reminds me of early JFA in terms of



guitar sound. Fast and scratchy and airy. The percussion side of the band becomes more prominent by “la Citta e Quieta...”, This second ep has a noticeably more percussion emphasis. The drumming is prominent, there is a use of high thoms and congo like drums. The bass line is played almost as fast. It is like listening to GANG OF FOUR on speed or the MINUTE MEN on a pitch shifted turntable. It is far more hardcore than these comparison bands could ever be. It reminded me of a hardcore version of the “Banging the Drum” era SCREAM or of locals NORDA who also combined this tribal like drumming with the anger of hardcore. By the third release “Ci Stanno Uccidendo al Suono Della Nostra Musica” the bass becomes even more prominent and has started to incorporate a “wah” effect. This is an effect that ANTI-SCHISM used in their sound, but PEGGIO PUNX were the originators. By 1989 the band’s sound lost some of it’s raw energy, but the inclusion of the 1981/82 demo is a priceless gem to hear especially for fans of this early sound. Disk 2 is a collection of live recordings spanning from 1982 through to 1989 throughout Italy. If you don’t own this yet, I strongly recommend it. (S.O.A. Records / via Oderisi da Gubbio 67/69 / 00146 Rome / Italy / www.soarecords.it) - SP

#### **Phosphor** “Schokoladenwurger” 12”

Like the previous *Re-Force* re-issues, this 12” release features an early punk band’s hard to find release. PHOSPHOR originally released this record as a 7” which had a limited pressing of 300 copies. 50 copies had a lyric sheet and all the covers were blank covers with the logo spray painted over top. This cover artwork pays homage to the original release. One song off the ep appeared on the “Bloodstains Across Germany” comp. And this makes sense because PHOSPHOR were a great band among the likes of ROTZKOTZ or OUT OF ORDER. The band has the same rock n roll sound as the DREAM DATES with lots of melody inspired no doubt by a few too many steins of lager. And this 12” closes out with a “Peter Gunn theme” inspired number called “Haferflocken”. German punk archaeology. (Re-Force Records / Wohlerhof 4 / 30900 Wedemark / Germany / www.re-forcerecords.de) – SP

#### **Professionals, the** “The Best of the Professionals” CD

When I was a kid first getting into the SEX PISTOLS I stumbled across a 7” series that contained a single that had a writing credit for the PROFESSIONALS. That’s when I first learned about this spin off PISTOLS band. Back then I thought they weren’t the PISTOLS and pretty much dismissed them. But how could you match Johnny Rotten’s snottiness? My second introduction to the PROFESSIONALS was on an off chance of catching “Ladies and Gentlemen ... the Incredible Stains” on late night tv. I thought that the music was decent for a fictitious punk movie. Most of those punk movies back then were way off base. The song “Join the Professionals” stood out on the film. Unbeknownst to me, the PROFESSIONALS did the soundtrack to the film. Anyway it was with some hesitation that I listened to this. I’m glad I did. I can’t get over how good it is. There are a lot of SEX PISTOLS similarities with the Steve Jones guitar sound. But once again it is the vocals that come up short. Not as cocky, smart ass-ish, and absurd as Johnny. And I think that is part of the attempt here. But the band does beef up that early UK punk sound with group sing-a-longs. And the liner notes put into perspective all the trials and tribulations the band underwent which explains why no one ever really heard them until more recently. If timing had been on their side and they had swallowed some of their pride and toured America with the CLASH, the PROFESSIONALS would have been the band known as the follow up PISTOLS band and not PiL. This collection is much better than I remember it being and is another sad story of some unsung punk history. (Captain Oi! / P.O. Box 501 / High Wycombe / Bucks / HP10 8QA / UK / www.captainoi.com) - SP



#### **Raw Power** “Fuck Authority” Dbl CD

“Fuck Authority” became RAW POWER’s defining song. It is

appropriate that the defining collection of RAW POWER’s material would be called “Fuck Authority”. The song was released on the legendary “Welcome to 1984” comp. It pretty much put RAW POWER on the map in terms of North American audiences. RAW POWER went on to release a slew of incredible releases. They are all found on here. In the last couple of years a bunch of labels have re-issued their classics. *Ugly Pop Vinyl* did the vinyl re-press of “Screams from the Gutter” and Spain’s *Soul Force* did a CD release of “You Are a Victim”. *Sudden Death* attempted a greatest hits release, but *SOA* has gathered everything worth owning by these Italian legends. Much has been written about RAW POWER and deservedly so. The best summation is by Chris of *BCT* who championed the band with his earlier Italian cassette comps. Read the liner notes of “Burning the Factory” for a complete history of this essential band. But pick up this double CD collection for RAW POWER’s soundtrack of their glory years. (S.O.A. Records / Paolo Petralia / via Oderisi da Gubbio 67/69 / 00146 Roma / Italy / www.soarecords.it) - SP

#### **Real Losers, The** “Music For Funsters” CD

D-U-M-B! Everyone’s accusing me! Okay, I didn’t immediately understand this record. I had the pleasure of seeing the REAL LOSERS live awhile back and “got it” then, but something about this album went over my head. I know, I must be fuckin’ retarded. What is there to get? Well, thankfully I held on to this disc and kept it on my “go back and listen to it” pile. Upon further listen, these troglodytes pounded my skull in with their fuzz-drenched, knuckle-draggin punk rock and roll. Their signature “Hot Dog” beat does not relent, hypnotizing the listener into a stupified state of punk bliss. Better than sniffin’ glue. My eyes are still glazed over and it hurts to think. (Trick Knee Productions / P.O. Box 12714 / Green Bay, WI / 54307-2714 / USA / www.trickkneeproductions.com) - MR



#### **Ruts, the** “Grin and Bear It” CD

The RUTS were the O.G.s of the Roots Rock Rebel Army. They were the inspiration behind many greats. The STIFF LITTLE FINGERS credit the RUTS as a major influence. Ian MacKaye has talked at length about the RUTS and their influence on the early DC scene. DAG NASTY covered the RUTS. But where the CLASH did outright reggae covers and even wrote a few of their own, the RUTS fused the two sounds and ideas of punk and reggae together. The RUTS are the living embodiment of the legends that circulated about that embryonic time in the UK when all the subcultures intermingled. The stories of Don Letts DJ’d nights were legendary. Punks and skins at these after hours outcast parties. “Staring at the Rude Boys” recounts one such night back in the day. The RUTS were a band cut down in their prime. “Grin & Bear It” was a patchwork collection of material thrown together as a second release undoubtedly done to fulfill some major label contract obligation, just after the untimely death of their singer Malcolm Owen. The original release pulled together the band’s debut single “In a Rut”, some of their last studio material, some Peel Sessions material, and some live material. Probably not how the band wanted to be remembered. Nonetheless there are some shining moments. “Demolition Dancing”, “In a Rut”, “Staring at the Rude Boy”, and “West One” followed by their respective b-sides are set up like a “Singles Going Steady” collection that has run short of material. “Babylon’s Burning” appears on here but only as a live track. The real reason for getting this 25<sup>th</sup> Anniversary re-issue are for the bonus tracks excavated by *Captain Oi!*. The first ever recording by the RUTS close out this collection. To me this is the highlight of the release. These demo tracks are punk gold. Raw and biting stuff with melody that is choked out a la SLF. And this release also has the 7” version of “West One” for the first time, which I also find hard to believe as it was probably the song that would have broke the RUTS into the mainstream. How can material this good be kept under

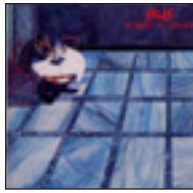




wraps for the last 25 years. Once again my hat is off to the Captain. Thank you. Will someone release the demo version of "Babylon's Burning" that our co-host, Jonah played a year back. Don't make us wait another 25 years for that. (Captain Oi! / P.O. Box 501 / High Wycombe / Bucks / HP10 8QA / UK / [www.captainoi.com](http://www.captainoi.com)) - SP

#### Skids, the "Scared to Dance" CD

The SKIDS are my favourite Scottish punk band. I have liked them ever since the age of 13, when I used to play air guitar to the "Saints are Coming". I first heard "Scared to Dance" back then. It was one of the first punk albums I ever owned. It was one of the first punk band's I ever loved. My love for this band was only fuelled by tails told to me by a friend of mine who I grew up playing soccer with. His dad was my coach. Later we would meet at university and he would tell me stories of his older brother and Stuart Adamson and all the trouble they would get into. But that is another story. It just made me love the band even more. I even grew an appreciation for BIG COUNTRY, but I was pissed at them for making the SKIDS shit. Anyway, as much as I love the SKIDS, I have only ever listened to "Scared to Dance". This *Captain Oi!* re-issue includes material from the band's first three eps not already found on "Scared to Dance". I am kicking myself for not picking up the band's early stuff. The track "Test Tube Babies" makes this worth the price of admission. This collection also contains a live version of "TV Stars". The song "TV Stars" has a story unto itself. It was notorious at the band's live gigs. The song became a back and forth with the audience for listing off b-rated actors and footballers. So the live version is appropriate here. I noticed that the lineup on the CD is different then my LP. There must have been a North American pressing that showcased different material. My copy has "Sweet Suburbia" and "Contusion" in the line up whereas on this CD these songs appear as bonus tracks. Thankfully, my LP doesn't have "Dossier" or "Charles" or "Scare". Regardless, I love this new re-issue as much as I loved the original. "Melancholy Soldiers" is one of the most underrated SKIDS songs ever. Everyone pays attention to "Into the Valley" and "The Saints are Coming" and rightly so, but the SKIDS were more than one hit wonders. "Of One Skin" is another of my favourites with it's playful picking that builds into a crushing blow out of power chord progression. Totally reminds me of 999's "English Wipe Out". One thing I have always wondered is why the band went with a shit song for the title track. Anyway, in hindsight I remember BIG COUNTRY getting credit for the guitar resurgence in new wave that saw the ALARM and U2 get their debut spotlights. We learn from the liner notes that the Stuart Adamson's guitar work was the Edge's inspiration for his guitar sound. If Adamson were alive and stuck it out with the SKIDS, it might be the SKIDS name and not U2's that you hear on the hits stations. As Diana Ross once said, "It's not about talent, it's about survival", meaning if you can stick it out and keep playing people might remember you. Do yourself a favour and pick this up to find the real talent behind the early punk scene and you will get yourself a historical document to boot. (Captain Oi! / P.O. Box 501 / High Wycombe / Bucks / HP10 8QA / UK / [www.captainoi.com](http://www.captainoi.com)) - SP



#### Terminal State "Your Rules" 12"

This fuckin' 12" is the band's best material yet. The demo was a little schizophrenic in that the band was trying to work out whether they were playing a thrash sound or mid-tempo sound. The self-titled ep is a definite coming into their own sound. But this 12" is more rawer sounding. The beat is so much cleaner and angrier right from the band's opening track "I'm so Terminal". And what a way to start off this 12". When I have seen the band live, "I'm so Terminal" gets stuck in my head. It leaves you walking around chanting to yourself "I'm so Terminal". And every great band from the early hardcore scene had their own namesake song. The ANGELIC UPSTARTS had "I'm an Upstart", the COCKNEY REJECTS had "I'm a Reject", and TERMINAL STATE has "I'm so



Terminal". But "I'm so Terminal" leaves you with the "don't fuck with me" punk attitude that was so much a survival strategy in the early days. The song captures what it is like to be a punk. These kids get it. And this whole record is like this. Plodding angry punk influenced by past American greats and current European renaissance tributes. (Deranged Records / 1166 Chaster Road / Gibsons, BC / V0N 1V4 / Canada / [www.derangedrecords.com](http://www.derangedrecords.com)) - SP

#### Tristess "Vad ska vi bli?" 12"

A 9-song, 12" EP from these punks hailing from Umea. Sounds like something omitted from a "Bloodstains Across Sweden" compilation. Stripped down early punk sung in their native Swedish. It's their refusal to translate into English that really gives this record an edge. Something about not understanding what's being said makes the vocals just another instrument in this orchestra of sophomoric punk. Great! Watch out for a new full-length on *Wasted Sounds* coming in December. (Wasted Sounds / Skolgtatan 110 / 903 32 Umea / Sweden / [www.wastedsounds.com](http://www.wastedsounds.com)) - MR

#### Vicious, The "Suicidal Generation" b/w "Suspicious" 7"

The punk rock scene in Umea, Sweden must be really incestuous. The VICIOUS has past/present members of DS-13, The REGULATIONS, TRISTESS (see review above), and THE INTERNATIONAL NOISE CONSPIRACY.



Much like the other current bands from that area, this band plays mostly mid-paced, early punk/hardcore. Like early BLACK FLAG with traces of "Static Age"-era MISFITS. A little cheesy, perhaps but really catchy and the guitars sound great. Is it just me, or are European bands trying to be a little more stylish in their artwork/appearance, too? Aside from the CRUDOS shirt the girl is wearing in the picture, the VICIOUS have that late-70s punk look down to a science. (Wasted Sounds / Skolgtatan 110 / 903 32 Umea / Sweden) - MR

#### Walking Wreck "Morphed Out" 7"

Cool packaging. WALKING WRECK features members of HARRY BALZAGNA & THE TEENIE WEENIES, but this time it's surf-punk instead of skate-punk. These doods love extreme sports. I bet their next band will be called BMX BASTARDS or something lame like that. Haha. Fast, stupid, simple hardcore punk with songs like "Are You Wrecked?", "Fallout Beach", and "Morphed Out". Good stuff. (xMike Fitzgeraldx Recording Company / 652 Evelyn Ave. / East Meadow, NY / 11554-5427 / USA) - MR

#### Young Canadians "No Escape" CD

For those familiar with the "Vancouver Complication" comp, the YOUNG CANADIANS were a band known as the K TELS. Their songs "I Hate Music" and "Hawaii" appeared on that legendary early document of Canadian west coast punk and new wave. *Sudden Death Records* has been on a rampage playing catch up with these discographies from that era and the YOUNG CANADIANS is another welcome addition to an early Canadian punk scene. The band had to change their name due to a threatened lawsuit by the same company that put out those lame comps that you could order by tv commercial. In their harder moments the band reminds me of the SUBHUMANS. In their softer moments they come off as a punker version of ELVIS COSTELLO. In the same vein as IAN DURY AND THE BLOCKHEADS, I would further describe the YOUNG CANADIANS as the west coast version of the BOOKMEN, but pre-dating their T.O. counterparts. Definitely ground breaking for the time and a band that has more great punk tracks other than "I Hate Music". Check out "Where Were You" "This is Your Life" or the title track. All three of the band's eps, their comp track and a bunch of live unreleased material has been



collected here to give this unrecognized band a much deserved face. And the live stuff is even audible and pretty good. (Sudden Death Records / Cascades P.O. Box 43001 / Burnaby, BC / V5G 3H0 / [www.suddendeath.com](http://www.suddendeath.com)) – SP

#### **Various Artists** “Only in Canada, eh 77-81, Volume 1” CD

This *Punk History Canada* comp is one of these projects that fills in the gaps. The “Bloodstains” comps with their regional focuses were a great idea. Sadly I never saw one come out for Canada. I have a feeling that having “Smash the State” comps out dwindled the pool and prevented bootleggers from taking this project on. And although “Smash the State” was probably one of the single most important institutions to re-spark interest in the primordial waves of punk, their comps were nothing more than a couple of eps put together as an LP. They weren’t true to the compilation format. And there was so much uncharted territory left out by having to put b-sides and other stuff on there. “Punk History Canada” has really put together a definitive punk comp for Canada. They have utilized the regional approach of “Bloodstains” comps and combined it with the “Smash the State” interest in Canadiana and done it with the professionalism of the “Back to Front” comps who sought to get permission and pay artists and expose people to great forgotten or underexposed talent. “Punk History Canada” really represents an evolutionary step for Canadian punk comps and I for one am glad to see it. Part of the reason why I think this has happened is that the Punk History Canada website has been able to fuel interest in this material. The website, which preceded the comp, has been a great tool for developing a forum and giving these first few generations of punkers a place to network and post about their scenes and I am happy to see this comp as one of the logical extensions of this kind of underground networking. To me it is like a punk rock archeology experiment for the great white north. And the folks at PHC have been able to avoid the hipster “art school” scene of the DIODES, the NUMBERS, the GOVERNMENT, MARTHA & THE MUFFINS and other bands that were more a part of the new wave scene, but somehow seem to dominant discussion about Canadian punk. Instead the comp has gone out and dug up tracks by bands that were important in the early day. And the comp is successful in doing so because I believe the website forums have connected them and created a perspective from folks in the various scenes throughout Canada. Now I know that the first wave punk sound has enjoyed a bit of a renaissance as of late. Bands like FUCKED UP and TERMINAL STATE have championed this early mid-tempo anger. It is very good timing to do be doing something like this now. And in defense of PHC I don’t think this is some sort of cashing in exercise on a scene trend. PHC’s intentions are honourable. This comp idea was around longer than the website which is longer than the current’s scene fascination with the Killed By Death era. My interest is more with the hardcore wave that followed and there is plenty of territory there to mine. And PHC will be doing subsequent comps that will represent these later eras, but “Only in Canada, eh 77-81” addresses the more important subject matter of the initial waves. In this approach the comp folks don’t try and do too much which gives the comp a focus. Having listened through this a couple of times there is still room for follow up volumes. And given the current punk comps about Canada that do exist with exception of “It Came from the Pit” this is the only Canadian punk comp that gathers stuff from across the country. Other Canadian comps are more city based like “It Came from Outer Space” and “The Last Pogo” or even “Questionable”. PHC is a lot more thorough as they get the importance of bands like 63 MUNROE on the London scene. It would have been too easy to put the DEMICS there and the DEMICS got more than their due. 63 MUNROE was the band that stuck around, opened up a club and built a scene from the ground up. It is more important that they are on here. And it is these kinds of stories which have been initiated by this comp. I heard some neat stuff about SLANDER from Hamilton. And it is great to finally hear the



UNKNOWNNS from St. Catharines who are the band that went on to become DIRECT ACTION. I can only imagine the number of stories going on off-line about the bands found on here. Nothing new is being offered by TEENAGE HEAD or LOWLIFE’s appearance on this comp, but the DOA track is brilliant and hearing all these better known bands against these lesser known bands makes you realize that there is a lot of gold to mine in the Canadian punk scene. It is amazing to hear bands like STARK NAKED against TEENAGE HEAD and think that there was so much more to offer from Canada’s punk scene than what the major labels could dish out. To me this is what makes the comp even more special. And the stories continue in a 12 page booklet of liner notes. The BUREAUCRATS were an incredible CLASH like band from Ottawa but the ACTION were equally great. And only a band like the DEIFENBAKERS (a reference to a former Prime Minister) could come from the Canadian scene. The HOT NASTIES and LOWLIFE appear on the “Smash the State” comps. And it is great to see bands like the HOUSE OF COMMONS get their due. Can’t wait for the next one. (Punk History Canada / #305 - 1008 14 Ave. S.W. / Calgary, AB / T2R 0P1 / Canada / [www.punkhistorycanada.ca](http://www.punkhistorycanada.ca)) - SP

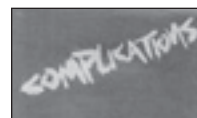
## rumourmill

Slasher Records has released the debut PINKEYE record featuring Damian and Jonah of FUCKED UP \* Rubber Factory Records is working on a LEATHERFACE tribute comp with Frankie Stubbs blessing. Bands that will appear on the comp include SINKIN’ SHIPS \* *Parts Unknown* has just re-issued the CAREER SUICIDE LP on 140 gram vinyl with an embossed cover \* BOXED IN have a new singer (Rob Kito) and one of the guitarists will switch to bass. The band will be changing their name, but continuing as a thrash destruction unit nonetheless. \* *Heartfirst* is working on their next releases which include a new SOLID DECLINE (x-Y members) double ep with 10 songs and a new BURIAL 7” called “Hungry Wolves” with SUGI cover. BURIAL will also be the German representatives on the upcoming MRR compilation. \* *Spild af Vinyl* has just released the new GORILLAANGREB ep titled “Long Island” and are working on a DEATHTOKEN split with Finland’s KYKLOOPIEN SUKUPUUTTO. \* MURDERSQUAD T.O.’s split with HUULUS has just come out \* *Terrotten* is re-issuing Volume 2 of the DISCLOSE discography titled “Raw Brutal Assault” and has four other releases also being released \* CLOSET MONSTER have called it a day. \* HOSTAGE LIFE are in the studio \* A Brazilian label known as *Marquee Records* has just announced that they will be releasing a couple of SUDDEN IMPACT releases which will release the band’s full lengths and some rarities. [www.marquee.com.br/english](http://www.marquee.com.br/english). The same label has released some SACRIFICE material \*

## demo reviews

**Complications** Demo 2005 - featured on the August 14<sup>th</sup> program

The COMPLICATIONS are from Montreal and feature some of the members of BORN DEAD ICONS while they were on hiatus. So this was a project band. But a lot of the MOTORHEAD sound is still there, they have just slowed the tempo and opted for a more punk beat as is befitting the current retro punk sound. (P.O. Box 64, Station C / Montreal, QC / H2L 4J7 / Canada / e-mail: [complications.punk@gmail.com](mailto:complications.punk@gmail.com)) – SP



**Self-Rule** “One World, One Freedom” Demo - featured on the August 21<sup>st</sup> program

SELF-RULE are a 5-piece anarchist band from Edmonton. The interesting thing about their line-up is that they have three singers. Two of the guys share the four instruments. I am not sure how they pull this off live, but the studio is a pretty simple thing to do. Hence the demo.



This demo was recorded in December of 2004. (e-mail: self\_rule@hotmail.com) – SP

**Ruidosa Inmundicia** Demo '04 - featured on the August 28<sup>th</sup> program  
RUIDOSA INMUNDICIA are a hardcore band from Austria that sing in Spanish. They remind me of LOS CRUDOS in terms of sound and delivery. Rapid fire short songs filled with anger. (Greinergrasse 3/2/4 / 1190 Vienna / Austria / e-mail: korrupt@gmx.at) – SP

**Limb from Limb** 8 Song Demo - featured on the September 11<sup>th</sup> program  
LIMB FROM LIMB are a 5-piece from Vancouver that seem to feature kids from the CHUCK NORRIS / *Distorted Riffs* // *Circle Pits* kids. Instead of get up and go core, LIMB FROM LIMB opt for a stenchier piledriving crust sound found in bands like ARTIMUS PYLE meets BORN DEAD ICONS kind of a sound. (P.O. Box 21530 / 1424 Commercial Drive / Vancouver, BC / V5L 5G2 / Canada / e-mail: distortvancouver@hotmail.com) – SP



**Fuck Me Dead** Demo - featured on the September 18<sup>th</sup> program  
FUCK ME DEAD are part of the mid tempo punk sounding bands like REGULATIONS and the PEDESTRIANS. They remind me of PORCELAIN FOREHEAD, but with a more straight forward rough and tumble punk sound. Like hearing early MINUTEMEN mixed with ADOLESCENTS. (e-mail: normagainst@yahoo.com) – SP



**K is For Kids** Demo 2005 - featured on the October 2<sup>nd</sup> program  
K IS FOR KIDS features Ryan and Barb from I OBJECT in a slightly more melodic project. Kind of like the BAYONETTES meets RIVETHEAD. Barreling melodic mid-tempo punk. (K is for Kids / 537 Caroline Street / Rochester, NY / 14620 / USA) – SP

**Wasted Time** Demo 2005 - featured on the October 16<sup>th</sup> program  
WASTED TIME'S logo looks like WASTED YOUTH's. This Virginia four piece have a very heavy traditional Boston straight edge sound a la SSD but more like if Choke were the frontman instead of Springa. However WASTED TIME are a hardcore band in the vein of CUT THE SHIT. (c/o Mark Shubert / 116 S. Boulevard, Apt. C / Richmond, VA / 23220 / USA / e-mail: wastedtimesucks@yahoo.com) – SP



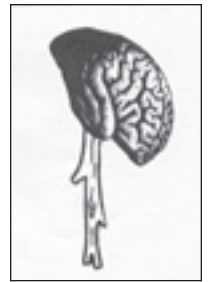
**XBrainax** "The Empire Blasts Back" Demo - featured on the October 23<sup>rd</sup> program  
XBRAINAX are a 4-piece from Troy, Michigan. A hyperactive bunch of kids that combine the blast beat mayhem of CHARLES BRONSON with the kinetic energy of NO COMMENT. In fact, they cover NO COMMENT. The ten song demo is over in three minutes. Yawn and you'll miss out. But this release is no Yawnmaker. 625 Productions is releasing their second demo. This is their first I believe. (Not Very Nice Tapes / c/o Zach Howard / 5726 Sussex Court / Troy, MI / 48098 / USA / e-mail: xbrainax@gmail.com / website: www.geocities.com/brainax) – SP



**Brain Handle** Demo 2005 - featured on the October 30<sup>th</sup> program  
BRAIN HANDLE are a new 5-piece from Pittsburgh who take their namesake from RORSCHACH, but the band's sound is more akin to

that of GANG GREEN meets LARM meets BLACK FLAG meets BGK. (Brain Handle / 3215 Joe Hammer Square / Pittsburgh, PA / 15213 / USA) – SP

**Missile Crisis** "Generation Kill" Demo 2005 - featured on the November 13<sup>th</sup> program  
MISSILE CRISIS are a young new band from Rochester. It is suspected that they may have broken up already. The levels are low and the production is fuzzy, but there is a wall of energy in this recording that reminds me of the RUNNAMUCKS crossed with WARSQUAD. (Delinquent Records / 23 Wheelodon Cr., / Rochester, NY / 14616 / USA / e-mail: turtlexpower@hotmail.com / Website: www.myspace.com/missilecrisis) – SP



**Bear Proof Suit** Demo 2005 - featured on the November 20<sup>th</sup> program

These guys remind me of Rochester's WARSQUAD. A sloppier more punk sound of the ACCUSED. That is to say the vocalist has a tortured soul tinge to his screaming. The guitar sound has less distortion on it than I hear from most bands, but to a neat effect. It's like listening to a slightly more psychedelic influenced REAGAN YOUTH or maybe the BUTTHOLE SURFERS if they did BORN AGAINST covers. It's definitely hardcore with a mid tempo pace that makes the FLAG cover a natural, but there is some experimentation. One query is with the band's name – is this some kind of reference to the film "Project Grizzly"? (2779 N. Humboldt Blvd., / Milwaukee, WI / 53212 / USA / e-mail: rebelsound72@hotmail.com) – SP



## show listings

- Benefit for the Hamilton Teen Center + SPCA -

**FRIDAY DECEMBER 16th @** Underground (Hamilton) - THE ORPHANS, THE VAPIDS, MOTHERS WORRY, SPOILED ROTTEN, and a LORRAINAS kissing booth

**FRIDAY DECEMBER 16th @** Queenshead Pub - Wounded Paw X-Mas Party

**SUNDAY DECEMBER 18th @** 224 Palmerston Avenue - ATTITUDE (from NYC), KEEP IT UP, MINESWEEPER

**TUESDAY DECEMBER 20th @** Bovine Sex Club - SINKIN' SHIPS (Cactus' Birthday), CLASS ASSASSINS

- Benefit to the Scott Mission -

**FRIDAY DECEMBER 30th @** Sneaky Dee's - THREAT, BLOODSTAINS (Down Belows / Class Assassins), THE FALLOUT, HEATSKORES

**WEDNESDAY JANUARY 4th @** Adrift Skate Park, \$10 - SAY GOODBYE, TARPIT (from Virginia), URBAN BLIGHT

**THURSDAY JANUARY 5th @** AV Space (Rochester) - THE BAYONETTES, DESTRUX, UV RAYS, MINDLESS, FINISHER

- Holidays In The Slush -

**FRIDAY JANUARY 6th @** Unitarian Church (Philadelphia) - HARD SKIN (from UK), THE BAILS, CRANKED UP, IMPERIAL LEATHER (from Sweden), THE BAYONETTES

**SATURDAY JANUARY 6th @** Unitarian Church (Philadelphia) - DILLINGER 4, HARD SKIN, PAINT IT BLACK, FUCKED UP, MISCHIEF BREW

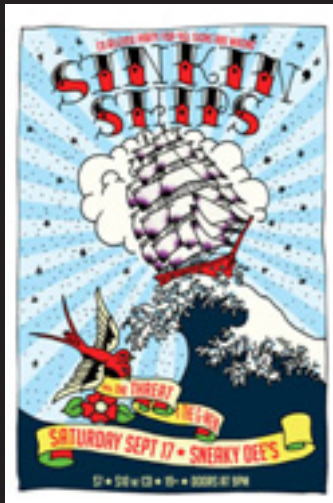
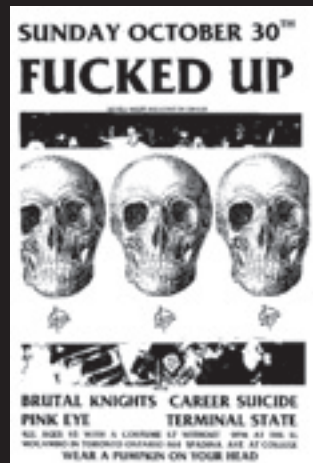
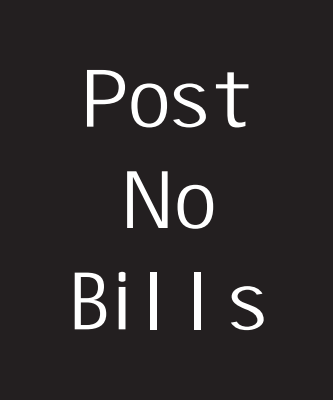
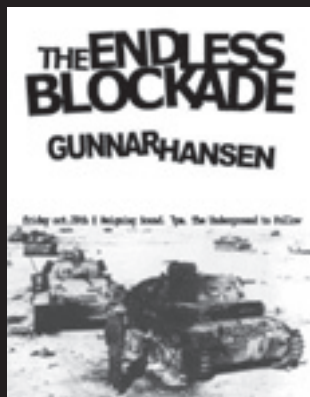
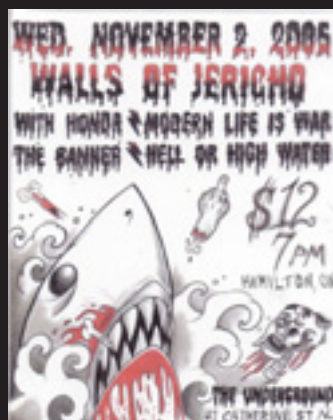
- Studio 3 Sessions - **SUNDAY JANUARY 8th @** Studio 3 - PARANOID CHOKEHOLD

- Studio 3 Sessions - **SUNDAY JANUARY 22nd @** Studio 3 - GUNNAR HANSEN (from Hamilton)

**SATURDAY FEBRUARY 18th @** the Cathedral - FORGOTTEN REBELS, 3TARDS, THE ANTICS, FULL CLIP ORCHESTRA, PISS DRUNK HOOLIGANS

*If there is a show that you know about that isn't on this list, please forward it onto us at [equalizingxdistort@ciut.fm](mailto:equalizingxdistort@ciut.fm)*





# Post No Bills